MAY 1999

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SPECIAL ISSUE

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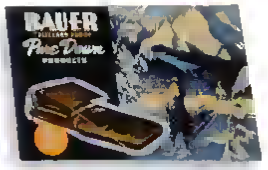

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MAY 1999

special issue

kitchen and bath

Poster: Faucets
In the quest for a spout that's both distinctive and functional, no drips need apply.
BY CURTIS RIST P. 137

A Kitchen Ahead of Its Time 95
Harriet Beecher Stowe's other passion: order and efficiency in the heart of the home. BY JOSEPH POINDEXTER

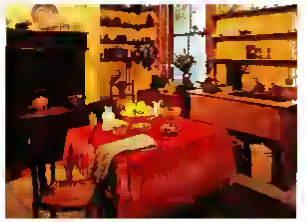
Dream House: Putting Down Roots 102
The landscaping plan for This Old House *magazine's Connecticut project will transform a muddy construction site into a yard that echoes the careless, romantic charm of a 19th-century English country garden.* BY BRAD LEMLEY

Window on Key West 110
A conch house loses its louvers for historically accurate sash and old-fashioned glazing. BY JACK MCCLINTOCK

An American Craftsman's House 118
Furniture maker Thomas Moser carves out a Maine house that's like, well, a big piece of furniture. BY BRAD LEMLEY

Natural Domain 128
A pond focuses a landscape, drawing man and beast to its soggy fringes. BY VERLYN KLINKENBORG

WATERWORLD, P. 128



FIRST MODERN KITCHEN, P. 95

MASTER'S HOUSE, P. 118

cover *This Old House* host Steve Thomas puts some steamers on to boil in the kitchen at the Watertown, Massachusetts, project house. Photograph by Pascal Blanchon. Prop styling by Jeffrey Thomas/ENNIS.

(Continued on page 12)

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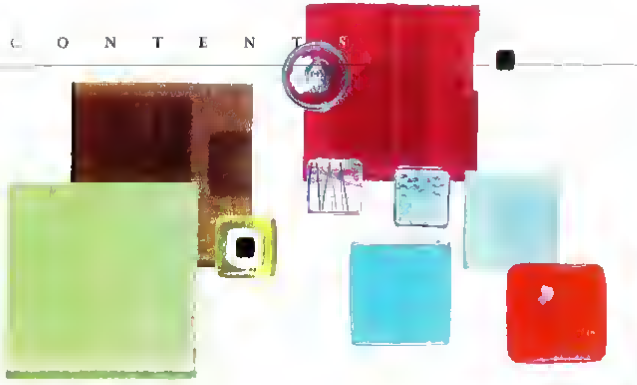

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up front

House Calls Small Kitchen, Big Plan **39**
A confabulation among the owners of an old Colonial, their architects, and the host of This Old House produces an efficient, inviting work area. By Steve Thomas

Transformations Bath With a View **43**
A former Queen Anne closet gets the royal treatment. By Joseph D'Agnese

Equipment Muscle Stoves **53**
Commercial-style power ranges make cooking a gas. By Brad Lemley

Luxuries Butler's Pantry **63**
A well planned and beautifully designed staging area next to the dining room is the next best thing to having Jeeves himself serve the meal. By Hope Reeves

Materials We Love The Natural Flooring **67**
Linoleum makes a comeback and proves it's not what you think. By Cynthia Sanz

By Design Rethinking the Great Room **73**
Smaller is better when the kitchen/family room combo overwhelms. By Curtis Rist

Upkeep The Cure for Grout **79**
A simple operation puts a fresh frame around old tiles. By Joseph Hurst Wajszczuk

Finances Money From Home **83**
Subtracting what you owe from what you own equals renovation cash. By Susan Berger

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ROYAL FLUSH, P. 43

outtakes 21

One Sub, to Go
Fast Project Update: Savannah
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Dig This Pool
May Calendar

plus

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PHOTOS: GLOSHINSKI FROM TOP: BENJAMIN H. OLIVER; KELLER & KELLER; FOUR; SMITH; MICHAEL GRAHAM

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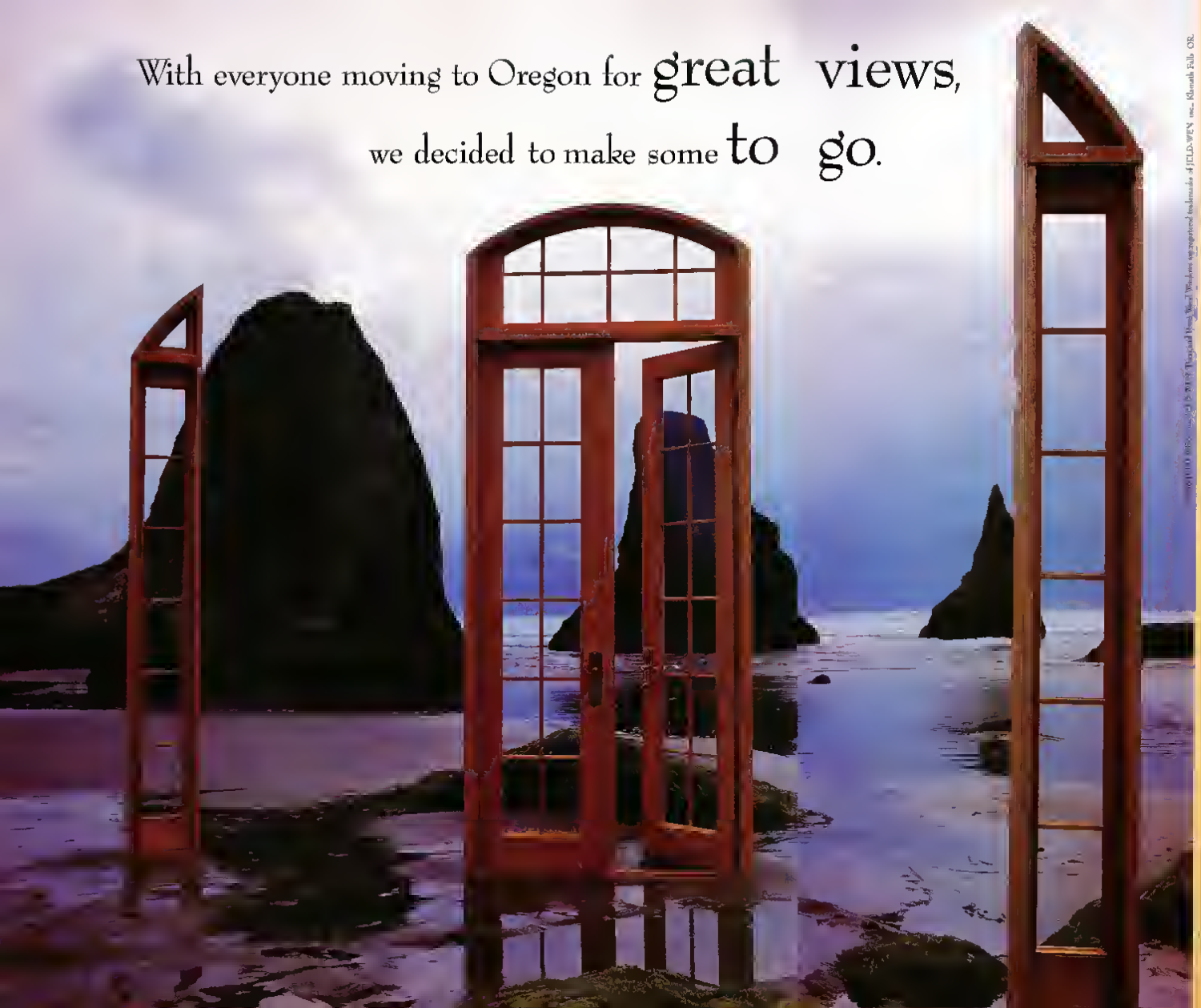

Randy Scaglotti,
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JOSEPH HURST-WAJSZCZUK enjoyed getting pointers from craftsmen Joe Ferrante and Henry Borten, who gave him insight into "The Cure for Grout" (page 79). "They both get clean cement lines throughout all their work," writer Hurst Wajszczuk says. "Ferrante uses a certain latex additive in his grout that prevents almost all the grout problems I read about while researching the story." An accomplished grouter himself, Hurst Wajszczuk once served as project coordinator for the United Way's Housing Partnership, a group that fixes up housing for low-income families. He also edited the book *Ask the Family Handyman*, due out within the next year from Reader's Digest.

Some photographers wait by the phone, hoping to receive an exotic on-location assignment. **BRUCE WELLER**, who shot "The Poster Faucets" (page 137), prefers the predictability and consistency he achieves working with still lifes in a studio in his native Baltimore. "You have so much more control over a picture when you do things in the studio," he says. "When you go on location, there's the pressure of the clock ticking, with models being paid by the hour, and so many people involved in the shoot." Weller's affinity for tabletop photography includes not only hardware but also antique battery operated and windup toys as well as carnival prizes—some of them dating back to the turn of the century—which he collects and uses for props. Also among his treasures are a few gentric toasters and tools. "I like the worn look, the nice patina they get from age."

"She made the kitchen greatly more efficient," writer **JOSEPH POINDEXTER** says of Harriet Beecher Stowe. Best known as an abolitionist and author of *Uncle Tom's Cabin*, Stowe was also recognized as a trendsetting homemaker. After visiting her restored 19th-century house in Hartford, Connecticut, Poindexter discovered that "the open shelving in the kitchen confirmed a design that my wife and I have in our kitchen in Brooklyn." "A Thoroughly Modern Kitchen" (page 95) is Poindexter's first piece for *This Old House*. A longtime editor at *People* and *Life* magazines, Poindexter wrote *To the Summit* (Black Dog & Leventhal, 1998), a compendium of climbing histories of 50 mountains around the world; the book contains 300 photographs. —*Rebecca Reisner*

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LETTERS

We Know of a Few

As a remodeling contractor, I found your article "Coffered Ceilings" [January/February 1999] very timely, because my customers are increasingly interested in adding fine details to their existing spaces as opposed to simply expanding. I was disappointed, however, that you dedicated only two pages to this relevant topic while giving *six* pages to igloo construction ["Igloo"]. How many people will really build an igloo in their lives?

STEVE KUHL, *Minneapolis, Minn.*

As someone who has constructed 185 igloos in the northwestern mainland of the United States over the past 22 years, I'd like to offer some insights into igloo construction in warmer climates—0 to 33 degrees Fahrenheit.

Igloos can be made from powder snow, frozen snow, laminated snow, any snow. We compress the snow in the target zone with snowshoes and allow it to set for about 30 minutes. The lower the density of the snow, the thicker the block is cut. My daughter, Crystal, slept in her first igloo at 3 years old, and my son, Seth, at age 1. The pictures I've enclosed show one of our igloos in progress.

KENT BROOKER, *Scoutmaster, Troop 474, Kent, Wash.*

Nostalgia Gone Awry?

I read with interest your story ["Cabin Fever," January/February 1999] about the resurgence of log homes. As Robert A.M. Stern says in the article, log construction does provide its own structural logic and insulation. What he doesn't say, though, is that no one can call it logical to use 10 times as much lumber as a conventionally framed house, or that the insulation value of the logs is only ⅛ that of other common insulating materials. Preserving old houses is an affirmation of preservation values and, by extension, of conservation. Building new homes from logs, however, is an expression of the "frontier mentality" that there are always more resources over the hill, a mind-set I am sure your readers have seen pass long ago.

ANDREAS VON FOERSTER, *Neskowin, Ore.*

Lien, Not Mean

I found your article on mechanic's liens ["The Lien Machine," March 1999] insulting and degrading to the construction profession. As contractors, we often perform part or all of our services before receiving payment. We depend on a signed contract and good faith on the part of the owner. In most cases, a client will make payment, but there are cases when a contractor must file a mechanic's lien. Filing a mechanic's lien and the procedure which follows is time-consuming, expensive, and arduous for the contractor. Often, it still does not guarantee payment until the property is sold or pressure is placed on the customers by the bank lending the money. Next time, *This Old House* should consider the many tradespeople who read this magazine and perform their tasks efficiently and professionally every day, asking for nothing more than payment upon completion of services rendered.

JUSTIN A. MARCHUSKA II, *Marchuska Brothers Construction, Endicott, N.Y.*

kudos

After reading about the benefits of a Festool detail sander, I decided that I had to have one. Having no luck finding a local dealer, I got on the Internet and found that Highland Hardware [of Atlanta] carried the tool and had a neat Web site [www.highland-hardware.com]. Shortly after my new sander arrived, I also received a tool catalog that offered the same tool for less—and some attachments free. I whipped off an E-mail to Highland Hardware, pointing out the price difference but never really expecting to hear from them again. This evening I got an E-mail from the president of Highland Hardware, explaining the price difference and crediting my account enough to make me feel fairly treated. Guess where I'll order my next tool!

JOHN MANN, *via E-mail*

punch list

definition: a list of items incorrectly done or remaining to be finished on a construction job

March 1999

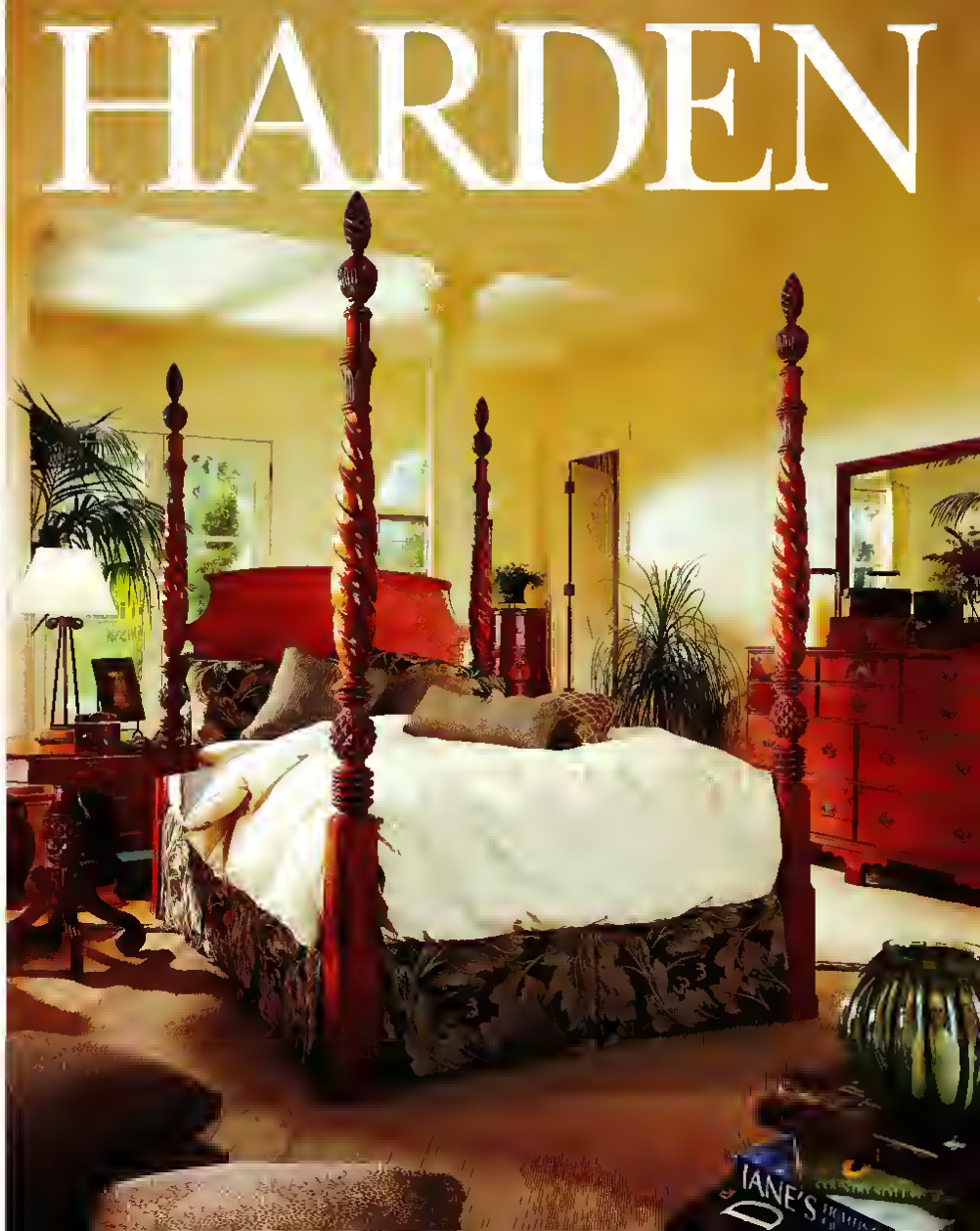
- The kitchen backsplash tiles featured in "Watertown Finale" were supplied by Heath Ceramics, 400 Gate Five Rd., Sausalito, CA 94965; 415-332-3732.

April 1999

- In "French Farmhouse," Noelle Hoeppe should have been credited with photographs on page 98, page 101 (photo on left only), and page 102 (photo on top only).

Address mail to: Letters, *This Old House* magazine, 1185 Avenue of the Americas, New York, NY 10036. Please include your full name, address, and daytime phone number. Published letters will be edited for clarity and length and may be used in other media.

HARDEN



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OUTTAKES

FROM LEFT: *Clash of the Titans, featuring Richard Trethewey, Russ Morash, Tom Silva, Captain Frank Stagl, Norm Abram, Bruce Irving,* This Old House *magazine president Eric Thorkilsen, and Steve Thomas*

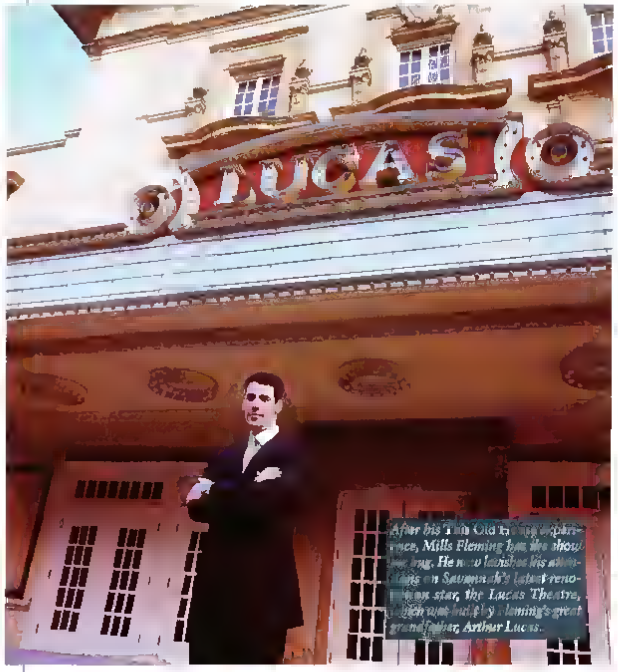
THE T.O.H. CREW IS ACCUSTOMED TO EATING SUBS, BUT A RECENT 24-HOUR VOYAGE GAVE THEM THEIR FIRST CHANCE TO RIDE IN ONE. EN ROUTE TO THE WINTER PROJECT HOUSE IN KEY WEST, FLORIDA, NORM ABRAM, STEVE THOMAS, TOM SILVA, AND RICHARD TRETHEWEY STOPPED IN AT THE

ONE SUB, TO GO

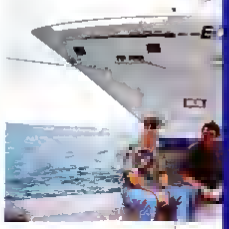
NAVAL SUBMARINE BASE IN KINGS BAY, GEORGIA, FOR A TOUR ON THE U.S.S. *NEBRASKA*, A NUCLEAR-POWERED SUBMARINE. THE GROUP CLIMBED AROUND THE OBSERVATION DECK AND THEN STOOD FIRMLY BELOW DECK WHILE THE BOAT DID "ANGLES AND DANGLES," DESCENDING AND RISING AT A 35-DEGREE INCLINE. "IT WAS LIKE WALKING ON A ROOF, SO I FELT RIGHT AT HOME," SAYS TOM. AT NIGHT, THEY BUNKED NOSE TO TOES, THE UNDERSEA SILENCE BROKEN ONLY BY SOME MYSTERIOUS HIGH-DECIBEL SNORING—BUT IT DIDN'T TAKE SONAR TO PINPOINT THE CULPRIT. "EVERYBODY ELSE WAS TALKING ABOUT IT IN THE MORNING AND WONDERING WHERE IT CAME FROM," SAYS RICHARD. "BUT, HONESTLY, I DIDN'T HEAR A THING."

PHOTOS: KELLY SMITH

LEFT: Richard, Steve, and Tom surface. RIGHT: Tom, Rich, and Steve try to avoid an international incident while picking up a few sonar tips from a U.S.S. Nebraska *helmsman.*



After his Tim Old Ho[illegible] experience, Mills Fleming has the show[illegible] bug. He now lavishes his attention on Savannah's latest renovation star, the Lucas Theatre, which was built by Fleming's great-grandfather, Arthur Lucas.



SHIPPING OUT

Although it seems as if Norm, Steve, and the gang spend all their time working on houses, they'll actually do just about anything to get on the water. "It's the sea, the salt air—none of us can resist it," says Steve. And so, as the cruise ship Ecstasy pulled into port in Key West, the crew hopped aboard for a tour. But once on deck, the would-be Captains Courageous felt a little out of place. "There were slot machines, exercise machines, a Chinese restaurant—and the whole thing was air-conditioned," says Norm. "It was like Las Vegas at sea."

THREE YEARS AGO, AFTER *THIS OLD HOUSE* HELPED RENOVATE HIS ITALIANATE VICTORIAN ON SAVANNAH'S MONTEREY SQUARE, MILLS FLEMING DION'T LOSE ANY TIME COMING TO THE RESCUE OF ANOTHER HISTORIC LANDMARK' THE LUCAS THEATRE. BUILT IN 1921 AS A MOVIE PALACE, THE ITALIAN RENAISSANCE STRUCTURE FELL INTO DISREPAIR WHEN IT CLOSED IN 1976 AFTER A SHOWING OF *THE EXORCIST*. THE BUILDING WAS SLATED FOR DEMOLITION 90 DAYS LATER BUT STAVED OFF THE WRECKING BALL AS BENEFACTORS WERE ABLE TO WOO NEARLY $8 MILLION IN GRANTS AND DONATIONS. WITH NEW HEATING, PLUMBING, ELECTRICALS, AND STAGE RIGGING—NOT TO MENTION A LOT OF PLASTER WORK BY PRESERVATION SPECIALIST JEAN-FRANÇOIS FURIERI—THE VENUE WILL AGAIN BE SAVANNAH'S PREMIER PERFORMING ARTS CENTER FOR BROADWAY SHOWS, SYMPHONIES, AND FILM FESTIVALS. FLEMING HOPES THAT BY EARLY NEXT YEAR, SAVANNAH ARTS PATRONS WILL THROW OPEN THE DOORS AND INAUGURATE THE 1,239-SEAT PLAYHOUSE WITH "SOMETHING SPECTACULAR."

RAISE THE CURTAIN

PHOTOS: LEFT, PAUL NUMBERS; RIGHT, ANDREW [illegible]

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Seamus Kinsey retrofills the original galvanized tin roofing shingles, as next-door renters Ann and Jon Salerno, on vacation from Cape May, New Jersey, look on.

CONSTRUCTION SITES

If you've been hearing the sounds of hotsaws and nail guns while surfing the Internet, it's just the folks at WGBH-TV renovating and expanding a couple of Web sites. At www.thisoldhouse.org, viewers can now find virtual reality walk throughs of current project houses, information on services and materials used on the show, and personal appearance schedules for Steve Thomas, Norm Abram, Tom Silva, and Richard Trethewey. Likewise, www.newyankee.com offers a resource list as well as sketches of carpentry projects Norm has completed in the past 11 years of New Yankee Workshop. Both Web sites will contain answers to frequently asked questions about the shows.

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FROM LEFT: Cardboard Norm Abram, Norm look-alike winner Ken Zwickel of Toms River, N.J., and runners-up Vic Usack of Lowman, N.Y., John Guthrie of Oregon, Ill., Jimmy Yates of Georgetown, S.C., and Ralph Mulvihill of Frankfort, Ill.

GLAD TO BE PLAID

DESPITE HIS FEARS THAT HIS HAIR WASN'T "FLUFFY" ENOUGH, 45-YEAR-OLD KEN ZWICKEL OF TOMS RIVER, NEW JERSEY, RECENTLY WON THE FIRST-EVER NORM ABRAM LOOK-ALIKE CONTEST. IN WASHINGTON, D.C., THE HIGH SCHOOL CHEMISTRY TEACHER—WHO THINKS HE LOOKS MORE LIKE ROBIN WILLIAMS—TROUNCED FOUR FINALISTS FROM AMONG HUNDREDS OF NORM WANNABES. THE JUDGES: 125 AREA GRADE-SCHOOLERS, WHO PEERED AT THE MASTER CARPENTER LOOK-ALIKES AND A LIFE-SIZED CUTOUT OF NORM (WHO WAS GROUNDED IN BOSTON BY A BLIZZARD), BEFORE DROPPING THEIR NAILS IN ZWICKEL'S PAINT CAN, VOTING HIM THE PROUD OWNER OF $10,000 IN PORTER CABLE TOOLS. IRONICALLY, THE KIDS SAID IT WAS THE "SLANT OF HIS HAIR" THAT TIPPED THE SCALES IN ZWICKEL'S FAVOR. "PLUS, HE HAD ON THAT TAN BELT, AND THE PLAID SHIRT, SO HE JUST SEEMED THE MOST LIKE THAT GUY NORM," SAYS 10-YEAR-OLD LANGSTON TINGLING-CLEMMONS, APPARENTLY OBLIVIOUS TO THE FACT THAT ALL THE CONTESTANTS SPORTED TOOL BELTS AND PLAID SHIRTS. "BUT NONE OF THEM HAD HIS NOSE. NOT EVEN THE WINNER."

DOWN AND DIRTY

By the looks of it, nobody had climbed into the crawl space beneath Helen Colley and Michael Miller's 130-year-old conch cottage in Key West, Florida—until Bill Fruecht went down to insulate it. Most old houses in the area have no insulation at all, but Fruecht, an insulation specialist, wanted to spray a layer of foam between the floor joists. That would create an insulation and vapor barrier to keep moisture from condensing onto the floor of the newly air-conditioned house. This subterranean invasion came as a shock to the assortment of neighborhood cats and other vertebrates—and invertebrates—that had created a little ecosystem all their own. "I saw lots of evidence of critters, but fortunately my foam gun hisses with a lot of air, and sounds like a big snake," says Fruecht. "When they heard that, they were gone."

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DIG IT

IF THERE'S ANY TREASURE BURIED IN KEY WEST, THE *T.O.H.* CREW HASN'T FOUND IT. BUT WHILE EXCAVATING THE BACKYARD OF THEIR LATEST PROJECT HOUSE THEY UNEARTHED SOME DECIDEDLY MUNDANE OBJECTS. "THERE WERE A COUPLE OF PIECES OF ROPE, SOME ROLLER SKATES, AND A BICYCLE SPROCKET," SAYS HOST STEVE THOMAS. THE CREW WASN'T EXACTLY ON PONCE DE LÉON'S TRAIL—BUT AS THE HOLE FILLED WITH WATER, ONE CURIOUS ITEM BOBBED TO THE SURFACE: A LOBSTER BUOY, EMBLAZONED WITH THE NUMBER 30. IT HAD BELONGED TO THE 30TH PERSON EVER TO OWN A LOBSTER TRAPPING PERMIT IN THE AREA, WHICH DATES IT TO ABOUT WORLD WAR II, SAYS ED DIAZ, WHO HANDLES LOCAL FISHING LICENSES. IN TRUTH, THE LOCAL CRUSTACEAN IS NOT TO BE CONFUSED WITH ITS NORTHERN COUSIN, BUT "THEY'RE GREAT WITH A VINAIGRETTE," SAYS STEVE, WHO HAS DEVELOPED A FONDNESS FOR THE LOCAL DELICACY. "STILL, GIVE ME A MAINE LOBSTER ANY DAY."

LEFT: Steve Thomas inspects a gushing cistern hit during the Key West pool excavation. RIGHT: Alas, that's not poor Yorick's skull—it's a lobster buoy.

Hugh Kelly, center, stands by to do the heavy lifting as excavator Ray Vanyo, Bruce Irving, and Steve Thomas prepare for a scene

GOT SOMETHING HEAVY TO LIFT? GET A GRIP

Fans of Norm Abram's *New Yankee Workshop* are undoubtedly familiar with Hugh Kelly, who shows up the instant Norm has to lift anything really, really heavy. "Norm says, 'I'm going to get some help from my neighbor, who luckily is home during the day because he works nights,'" says Kelly. "Then I step in out of the blue, smiling and silent, and it's heave ho." In truth, Kelly isn't Norm's neighbor, nor does he work nights. He's worked days for the last six years as the grip/gaffer (on set mechanic/electrician) for *N.Y.W.* as well as for *This Old House*. He sets up lights and tends to other details that keep the shows rolling, including once posing as a jogger in Savannah, Georgia, for *T.O.H.* "We were filming really early one day, and this park was deserted," Kelly says. "Russ Morash, the show's executive producer, said, 'Hugh, jog by,' so I did—in my regular clothes. It must have looked pretty weird." At least he didn't have to lift anything.

MANUFACTURERS' CIRCLE / SOURCES / CONTENTS / PAGE TWO

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MAY

When *This Old House* closes in on a project, producer Bruce Irving goes into high gear—scoping out parking places, sampling the best lunch spots, researching local history, ordering giant trash bins and portable toilets, and so on. (As Bruce is fond of saying, "Eight years of college for this?") What *doesn't* Bruce take care of? "Bureaucratic hurdles like neighborhood or historic district commission approval, or building permits, are firmly the responsibility of the home owners."

					1 AmeriCares Day! Richard, Steve, Tom, and *T.O.H* fix up a Connecticut house for charity	
			6 Bruce reviews project schedule and materials list to start process of contacting suppliers	7 Tom Silva and home owners pull building permit	8	
			13 Bruce pays a visit on the mayor and the police department to ease parking hassles for *T.O.H.* fleet			
		18	19 What's for lunch? Bruce hits every take-out joint in five-block radius	20	21 Bruce orders Dumpsters and portable potties	22
23	24	25	26	27	28 Shoot first episode of *T.O H.* for the fall season	29

PHOTOS: LEFT ANDREW KAUFMAN; RIGHT COURTESY OF BRUCE IRVING

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ASK NORM

"Stain goes on like a breeze, but a high-quality acrylic paint lasts longer."

PAINT OR STAIN?

Could you please explain the difference between paint and opaque stain and explain why one is chosen over the other?

GREG COTE, *Grandby, Conn.*

I've always assumed that opaque stain (also call solid-color stain) was just thinner than paint—containing fewer solids—and would therefore breathe better, but since I don't have a degree in paintological art and science, I called John Dee, a painter who's done a lot of work with This Old House. He agrees that opaque stain is thinner and breathes better, but there's more to it than that. Dee says opaque stain's thinness allows the texture of wood, but not the grain, to show through. That makes it excellent for shingles. He also says that stain "goes on like a breeze," but that a high-quality acrylic paint lasts longer. I have both finishes on my house, and my experience is that the stain lasts five to six years and the acrylic, seven to eight. When it's time for a new coat for either, I recommend light sanding to roughen the surface just enough so that the new finish has something to grab onto. Any bare spots should, of course, be primed.

GOOD OLD ASPHALT

I'm looking for a roofing material that is not much more expensive than asphalt shingles but will last a lot longer. I've considered resin panels, but apparently many companies have had difficulty with them, and cement roofing could deteriorate in my northern climate. I have even checked into sprayed on coverings, which have to be resprayed every 10 years. I hope you have some suggestions that I haven't heard of yet.

JAMES D. PARRENT, *Essexville, Mich.*

Actually, I don't, but that shouldn't bother you. Let's back up here a minute and look at your needs: low cost, long life, easy availability, no maintenance and—one you didn't mention—simple, fast installation. It seems to me that asphalt shingles, which you dismiss out of hand, are just the ticket. Surely 15 to 25 years—their usual life span—is enough. And remember two very important things. Until a new product is proven, (1) all the manufacturer's promises are just promises, and (2) you're the guinea pig.

MENDING STUCCO

I'm stripping the siding from my 1930 foursquare house, which has aluminum everywhere except on the large front porch, where the original stucco is uncovered. The porch walls and columns need repair desperately. What should I use to repair and paint the cracks and spalling? To complicate matters, there are small pea-gravel stones embedded in the stucco, making the texture difficult to match.

DAVID S. OVERLEY, *Janesville, Wisc.*

Don't be hasty here, there's homework to be done first. Try to find out why the previous owner hung the aluminum in the first place. Maybe the "tin men" were working your street that day, maybe the owner wanted to gussy it up for a quick sale, or maybe there's ruined stucco underneath, which will have to be stripped too. You can find out what you're getting into by pop-

ping some of the siding. Once you've assessed the job, call in a pro to do the stucco work—this is not do-it-yourself stuff.

Spalled stucco will have to be excavated down to sound material, then built back up in layers, using a matching gravel aggregate. The sound stucco will have lots of holes from siding nails, but a professional can easily fill them with a color-matched "stiff mix" of stucco. According to the experts at the Portland Cement Association, small areas of minor cracking are best left alone or given a skim coat of fresh stucco. Then prepare to deal with the stains which may have developed anywhere the aluminum touched the stucco. Most staining washes off—start with plain water and work up to trisodium phosphate if necessary. Two rules: (1) Wet the stucco with plain water bottom to top, then scrub top to bottom. (2) Do not power-wash! On the other hand, if the aluminum is hiding serious damage, you'll have to go down to the sheathing and start over. Then you'll have to scrub on a cementitious paint with stiff brushes; even pros have a hard time making big repair patches blend in.

NO-GOOD DOOR

Our house was built in 1966 by a former high school shop teacher and as a result has very nice birch woodwork throughout—except for two of our exterior back doors. Both are hollow-core interior doors. With only storm doors as weather protection, their veneer is cracking. Three years ago I repaired the bulging veneer by gluing and clamping, but now it's bulging again. Someone suggested using exterior wood filler, and I recall that a two-part product was used to repair exterior trim on the Nantucket project. If there is a solution, I'd sure like to hear about it.

JEANNETTE REED, *Tyrone, Pa.*

They're called interior doors for a reason. I think yours have gone as far as they can, and I don't recommend wasting more time on a couple of worn-out $20 items. Besides, they're a security hazard. Why would you guard your home with doors that can be destroyed with a swift kick?

REFACING CABINETS

I've been thinking of having my kitchen cabinets refaced instead of replaced. The company I'm considering will replace doors and drawer fronts with solid wood and will cover all exposed edges with wood veneer. My cabinets are solid wood and in good condition. I'm interested because the cost will be a little less than new cabinets, and I'd have no installation charge and no mess. What do you think?

GLORIA DAILEY, *Arlington Heights, Ill.*

Refacing is an excellent, economical idea because it uses your original good-quality cabinet carcasses. The thing that struck me in your letter was the cost—"a little less than new." A quick call to Tommy Silva drew this response: "A little? It should be lots less—about half. You need maybe four estimates. Compare what you're paying for, not just the prices. After narrowing the field to two installers, you want to see some of their jobs—and not new ones, either. See some that are three or four years old, whose owners have lived with the job for some time."

HALF-MOON HINGES

Where can we get blades that will allow use of a biscuit joiner to cut slots for biscuit hinges? And where can we get biscuit hinges?

DONNA AND JOHN HECKMAN, *Lanark, Ill.*

If you've got a biscuit joiner already, then you have the blades you need. You'll find biscuit hinges in the mail-order catalogs of various woodworking supply houses. Your manual will explain how to set up your tool for mortising hinges.

COPING WITH CRACKS

Last summer I painted my old bead board walls and ceilings. Then I turned on my new heat pump, and now all the paint is cracking along the seams between the boards. What should I do?

M.D. RANDALL, *Elberton, Ga.*

The "cracks" were always there—they are the seams between the individual bead board strips, which allow the wood to expand and contract with changing humidity. The paint film merely broke along the cracks when the wood shrank. What to do now? Easiest option: Do nothing—in time you'll forget all about them. Next best: Lay a bead of caulk in the cracks so it lies just below the surface of the boards. That way, when the seams close with the next change of weather, the caulk won't be pushed up into a visible rib between boards. Then you can touch up the seams with paint.

CEILING FIX UP

Well, we've fixed our roof, but how do we repair our bathroom ceiling, which is ruined by leaks? So much plaster has fallen you can see the wood lath. Can we nail wallboard directly to the lath?

ANNETTE PERRY, *Union, N.H.*

No, you can't, but you can fasten through it. Drive extra-long drywall screws (I don't recommend nails) through the lath and into the joists. That will give you a solid new ceiling. By the way, you should use ⅝-inch drywall on ceilings and lay it perpendicular to the joists.

Send questions to Ask Norm: *This Old House* magazine, 1185 Avenue of the Americas, 27th floor, New York, NY 10036. Include a complete address and daytime phone number. Published letters will be edited for clarity and length and may be used in other media.

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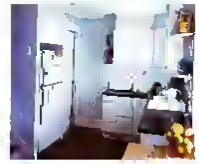
HOUSE CALLS WITH STEVE

Turning a small kitchen into an efficient work space

CLOCKWISE FROM THE REAR LEFT: *Home owners Peter Becker and Adrianne dePolo brainstorm renovation ideas with Steve Thomas and their architects, Carol Nelson and Harry dePolo.* BOTTOM: *Chopped up by five doorways, their original galley kitchen lacks storage and work space*

BY STEVE THOMAS

The first time I walked through the front rooms of Peter Becker and Adrianne dePolo's 1920s brick Georgian Colonial, I said to myself, "Ah, I've come home." The original architect laid out the generously proportioned rooms perfectly, with the dining room to the right of the front door and the living room and its adjoining sunroom to the left. The 8½ foot-high ceilings are grand but not overwhelming. Board and batten wainscoting, oak flooring, and a natural stone fireplace evoke the feeling of a summer cottage, which the house—a block from a beach in Westchester County, New York—essentially is.

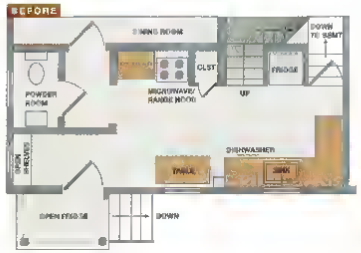


I wasn't the only one impressed by the house. Having spent three months looking at almost 30 houses, dePolo wanted to buy it immediately after seeing it for the first time. A daughter of architects and herself an architectural photographer, she knows houses and knew what she wanted. Becker, by his own admission, had the good sense to just say yes.

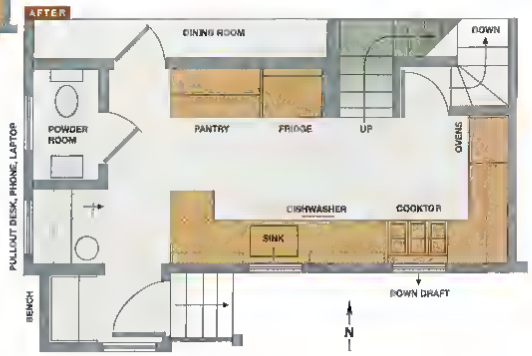
Before moving in last July, they had the walls painted and the floors refinished. They still love

Got a problematic kitchen or bath? Tell *This Old House* host Steve Thomas. He'll visit a reader's house in every issue to help work out a renovation plan. Write to "House Calls With Steve," *This Old House* magazine, 1185 Avenue of the Americas, 27th floor, New York, NY 10036

PHOTOGRAPHS BY JOHN KERNICK



After hashing through a dozen ideas, Becker and dePolo decided to renovate within their 240-square-foot kitchen's original footprint. "It's not huge, but with some significant reorganization it will suit our needs just fine," says dePolo. The only structural changes involve enclosing the front porch to make a mudroom and relocating the basement stairs' entrance. Moving the door to the stairs 3 feet to the left frees up the east wall for a double oven while allowing room for safer switchback stairs.



everything about the place—everything but the kitchen. Small, dark, and inefficiently laid out, the room has five space-eating doorways (including one opening to a dangerously steep basement stair), poor storage, little counter space, and no staging area to serve the dining room. In short, the kitchen simply cannot qualify as a food-prep workshop for a family of three—soon to be four—and their frequent guests.

All this was clear when we started our "truth session" on a bright, chilly morning. Unclear was the solution. An obvious tactic was to create an addition out back. They would gain a kitchen, mudroom, pantry, safe access to the basement, and even a laundry room. On the negative side, the great room would gobble up a chunk of the backyard, not to mention a chunk of cash. Besides, Becker and dePolo like the house because they and their son use it—all of it! They eat in the dining room, relax in the living room, play in the sunroom. They were afraid that after adding on a great room, they would no longer be tempted to go into the rest of the house. I knew exactly what they meant. I had always assumed that building a killer kitchen was a must but, after building my own, I realized it can make the rest of the house a seldom visited exhibition space.

A less obvious idea was to turn the kitchen into a mudroom-pantry and commandeer the sunroom for the new kitchen, turning the rest of the first floor into a great room. DePolo considered this concept, then rejected it. They use the sunroom often and, besides, she didn't want to violate the integrity of the floor plan, which has a wonderful sense of flow and wholeness. This is a homeowner attuned to architectural nuances, and when project architects Harry dePolo (Adrianne's father) and his wife and business partner, Carol Nelson, arrived, I understood why: Design sensitivity runs in the family. Over the next four hours, the five of us walked through the house, studied the basement, stood in the backyard, drank coffee, ate bagels, and pondered the possibilities.

Our collective vision became that of a boat's galley: small, efficient, and tightly designed, complementary yet subordinate to the other rooms in the house. The kitchen would remain in its existing footprint, no alterations would be made to the surrounding rooms, and the budget would be about $30,000. The major improvement: changing the location of the basement stairs, making them less precipitous and opening up a corner for a new set of double ovens. We view it as a five-to-eight-year kitchen. If after that time, Becker and dePolo decide they need more space, they'll add on.

The big issues settled, we got down to the fun: selecting appliances, cabinets, countertops, and flooring. First on dePolo's list was a big, stainless steel, commercial-style range. If you like that look, I told her, let's go with stainless countertops with integral sinks. Becker, a sailor who once worked for a yacht builder, wanted to weld them himself. DePolo said she liked the industrial look but wanted to soften it with maple cabinets and a wood floor. And so it went, through a discussion of refrigerators, dishwashers, faucets, and trash compactors. I took my leave knowing that whatever fixtures and hardware they chose, the kitchen would be a success.

On the drive home, the reason for my confidence struck me: Becker and dePolo had satisfied the two most important conditions for a successful renovation. First, they could articulate what they liked and didn't like about their house. Second, they were willing to limit the project's scope. I look forward to seeing the finished kitchen. Let's hope Becker and dePolo invite us back for a sailing-inspired meal. ■

IDEAS NOTEBOOK

LEFT: To get the most mileage out of their narrow, haphazard kitchen, Adrienne dePolo and Peter Becker sought a streamlined, industrial look. This showroom kitchen, with its integrated stainless steel counters, sink, and backsplash, softened by ivory-stained oak cabinets, was in the ballpark. Although metal counters require more maintenance at first because they scratch easily and show fingerprints, over time they develop a dull patina. Because it's nonporous, stainless steel also resists germs. RIGHT: Another image that inspired them was that of a ship's galley, perhaps the most efficient kitchen design around. There's not an inch of wasted space and everything a cook needs has its place and is within arm's reach. "You make do with the space you have," says Becker, a sailor and former shipbuilder. "I've made plenty of wonderful meals at sea."

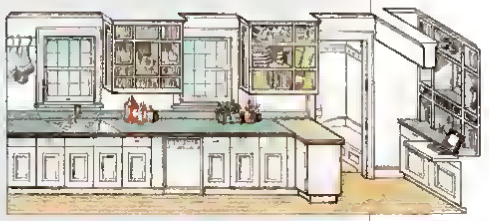
PHOTOS: LEFT, COURTESY PAUL A. KITCHEN DESIGN, BOSTON; RIGHT, COURTESY OF BENETEAU USA. NO ILLUSTRATION: NICHOLAS STAHOS

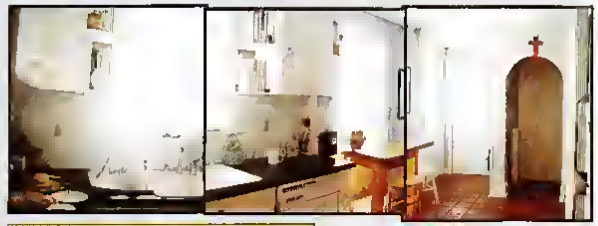
NORTH AND EAST ELEVATIONS

To consolidate storage and create distinct work areas, Becker and dePolo plan to replace a broom closet on the north wall with a sub-zero refrigerator. With the stove moving to the other side of the room, the space can be turned into a food pantry with specially designed "garages" to house a microwave and other cumbersome necessities. Shifting the basement doorway a few feet to the left—where the old fridge sat—frees up the corner for a set of double ovens next to a deeper counter work area, complete with wood cabinets overhead and underneath.

SOUTH AND WEST ELEVATIONS

The new plans call for replacing a few feet of counter, a couple of cabinets, and a butcher-block table with continuous cabinetry below and open shelving above. A "snacking" area with bar stools goes on the end. The sink and dishwasher remain where they are and a cooktop goes in to their left. In lieu of a space-sucking pantry in the corner, the couple plans a desk-bookshelf area with additional storage. What's now the porch will become an enclosed mudroom with built-in benches. The arched doorway leading to the bathroom and dining room will be knocked out to give the whole kitchen a more spacious feeling.





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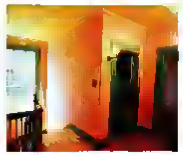
Out With the Closet, in With the Tub

Creating a sumptuous guest bathroom

BY JOSEPH D'AGNESE

AFTER



BEFORE

In the guest bathroom of the Watertown project house, sleek art-deco inspired porcelain and nickel-plated brass occupy what was once a long upstairs closet, right. The old stairway to the left also disappeared, and became a near turn of the bath above.

PHOTOGRAPH BY PASCAL SLANCON

Like many home owners, Christian Nolen and Susan Denny of the Watertown project house envisioned having a bathroom where they could retreat from the cares of the world. The place they imagined had a luscious porcelain tub deep enough to hold gallons of soft suds and one overworked human, white walls that conveyed an old-fashioned sense of hygienic spotlessness, and a window that allowed the sun's rays to dance over the gleaming fixtures and tile. Such a bath wouldn't be for everyday use. They planned to set it aside for guests and the occasional relaxing soak. A busy couple with active careers, they wanted a shower stall in their master bathroom for day-to-day use. "Most people take a shower in the morning, not a bath," says Nolen. "We're no different. If we want a bath, we figured we could just walk down the hall."

Giving them that option took some doing. Before the renovation, the second floor of the Watertown house contained six bedrooms and two bathrooms, accessed by three staircases. Nolen and Denny chose to rip out two of the staircases and reconfigure the two back bedrooms into a master suite with bedroom, closet, and bath. They were unwilling to give up any of the four sizable rooms toward the front of the house, yet they wanted two additional upstairs bathrooms, a fancy one for guests staying in

PHOTO: ROBERT WILLIAM HUBER

Mutiny on the 101. It storted with o whisper. The crew wos unhoppy. The cookie-cutter fomily sedon was the couse. For yeors they seorched the horizon for o cor thot spoke to their heorts and souls, but found nothing. Then, they saw it. The Volkswogen Possot. Storting at only $21,200,* they felt it stood for the some things they did. The braver ones jumped ship first. More were sure to follow.

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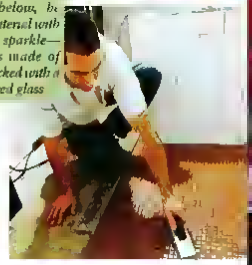
STAND-UP SINK

To hold a pedestal sinktop steady, it has to be anchored to the wall with lag bolts, top. These are driven into a horizontal board in the wall before the tiling starts. Richard Trethewey sets the sink on its pedestal, slips it onto the bolts, and checks to see that the top is level. Then he tightens the nuts with a ¾-inch crescent wrench, above left. "Don't overtighten them," he says. "You never want to hear that sound—*bink!*—of the porcelain cracking." Next comes the faucet. Richard always works from the underside of the sink using a long-shafted basin wrench, center left, so he doesn't scar the faucet's finish. "Most home owners look under the sink and it's like a sea-haul '*hmmm*,'" Richard says. "Then they get in there with pliers or whatever and their knuckles bleed." Basin wrenches, bottom, remove calcium-encrusted nuts or tighten fresh new ones with equal facility. Richard's favorite has a variable-length shaft and an adjustable head to tackle almost any nut.

the front bedroom, and a planter one accessible to everyone else. There were only two spaces left: a 4½ by-10½-foot closet over the porch and the adjacent 7-by-10½ foot stairwell of the old front staircase. Nolen told *T.O.H.* contractor Tom Silva and architects Sandra and Toby Fairbanks to do what they could.



With an accent strip of iridescent abalone-shell mosaic, tiler Chuck Ferrante adds a bit of color to the white tile wainscoting top. On the floor, below, he installs a material with a similar sparkle—mosaic tiles made of glass and backed with a copper-colored glass.

Tom and his crew laid a new floor across the stairwell, pumped foam insulation between the closet joists, demolished the wall between stairwell and closet, and divided the space in half with a new wall. *T.O.H.* plumbing and heating consultant Richard Trethewey and his crew fed copper supply lines and cast-iron waste lines up from the basement, through interior walls in the first-floor foyer. "We were lucky," says Toby Fairbank. "No load-bearing walls were touched." After just four days of work, they had roughed-in space for two 5½ by 10½ foot bathrooms.

Given the narrow dimensions, the Fairbanks had their work cut out for them. They had to squeeze toilets, tubs, and sinks into both spaces without making either one feel cramped. Plus they wanted a design that would afford bathers a view out the window while reclining in either tub. That was tricky, because bathtubs are normally installed with the drain, bathtub spout, and showerhead clustered at one end and the sloped backrest at the other. Ignoring custom, Sandra Fairbank placed the tubs with the backrests facing the windows and the spouts projecting from short knee walls. And the showerheads? All it took was for Richard's gang to extend the supply lines another 10 feet to the opposite end of the tub. Simple, except for one feature that they couldn't circumvent. All bathtubs slope to the drain, so people showering in these bathrooms would sense a slight uphill tilt. Despite this quirk, the design won raves from Tom and Richard, both of whom have encountered this configuration in other houses. "Sitting in a tub with walls on three sides can feel a little confining," says Tom. "It's nice to have a glass wall to open up the space." Adds Richard, "It's really unusual, and it took a bit of courage. People tend to roll their eyes at things that are untraditional, but I think this solution was brilliant."

RICHARD TRETHEWEY SAYS:

"Start every nut by hand to make sure its threads aren't crossed, then tighten gently. Of course, people always forget that we say '*gently*.'"

But having a bath with a view doesn't make a room. It also takes stylish details. From the start, Nolen and Sue wanted the bath off the landing to be quite plain: white fixtures, white hexagonal mosaic tile on the floor, white tile

PHOTOS: PEIRETTI & MIX AND TOOLS: KELLER AND KELLER. TILE: KOLIN SMITH.

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SINK FAUCET

SHOWER HEAD

The soft shine of nickel-plated brass radiates from all the metal fixtures in the guest bath. "Nickel is not as bright as chrome, but not so muted as pewter," Richard says. "It's stately and it's timeless."

LIGHT FIXTURE

TUB AND SHOWER FAUCET

PHOTOS: PASCAL BLANCHON

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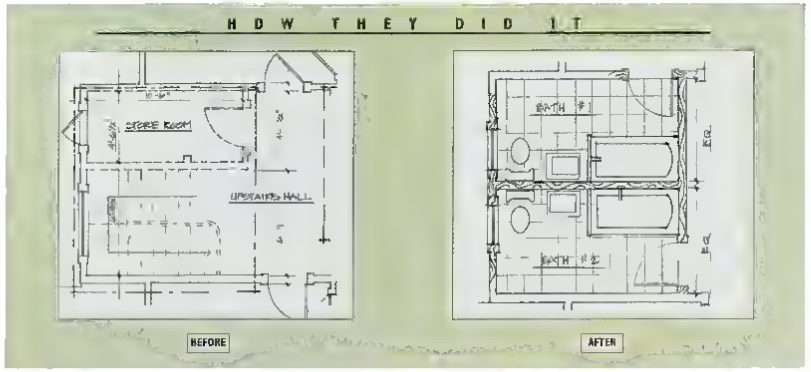
wainscoting. They lavished the royal treatment on the guest bath connected to the front bedroom. For instance, they selected an 11½-inch-deep cast-iron tub—3 inches deeper than the tub in the bath next door—and a white porcelain toilet and pedestal sink that show off subtle art deco curves. These pieces are matched by a wainscot of gleaming white 5-by 10-inch tiles, which hark back to the 3- by 6-inch subway tiles of the 1920s. "I remember going into old groceries and fish stores and seeing them," says tile contractor Joe Ferrante who, with his brothers Mark and Chuck, did all the tile work in the Watertown house. The wainscot is crowned by a regal three-piece chair rail: a ¾-by-10-inch "filler", a 1¼-by-8-inch abalone-shell mosaic, and a classically sumptuous 3-by-5-inch chair-rail tile. The shell mosaic makes a fitting counterpoint to the uniform whiteness of the subway tiles. Within each piece are scores of tiny polished squares of shell hand cut and mounted on a piece of tile. Since each chip is a slightly different color and affixed at a slightly different angle, the finished tile possesses a flickering iridescence that changes as one moves around the room. Nolen jokes that, inch for inch, the abalone mosaic is the single most expensive item in the house. $35 per piece. The bathroom required 42 of them, so it's no surprise that when they were accidentally tossed in the Dumpster, Nolen jumped in to retrieve them.

A couple of final touches completed the look. Richard installed the nickel-plated lavatory faucet to match the sconces on either side of the vanity mirror. Underfoot, radiant floor heat warms a coppery field of shimmering glass mosaic tiles accented with a border of root-beer- and cream-colored tiles. The colors pass through ¼-inch of clear glass, giving the floor a depth and gloss not possible with a typical surface-glazed tile. "Maintenance is very easy with these," says Ferrante. "Water and the mildest detergent. That's it." In all, the effect is more akin to an elegant spa than an ordinary bathroom. "It would be a nice place to house-sit," says Sandra Fairbank, "for that bathroom alone." ■

Last but not least, the faucet gets its cross handles. Now Richard can turn on the water and answer the question at the heart of every plumbing job: Does it leak?

HOW THEY DID IT



MANUFACTURERS' PRICES, SOURCES, SOURCES, PAGE 144

PHOTOS: RACHAL ALAMOON; ILLUSTRATION: COURTESY OF FAIRBANK OBRIEN ARCHITECTURE & INTERIORS

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hurd WINDOWS

Minutes away from a wonderful feast, Steve Thomas lifts ginger-teriyaki salmon steaks from the big stove's grill and onto a platter held by cookbook author Nina Simonds. "A basic advantage of these stoves is simply that they're bigger," says Steve. "Two people can easily cook on one at the same time."

Muscle Stoves

Power meets precision in a stainless-steel cooking machine

BY BRAD LEMLEY

Snow peas hiss. Lamb chops sizzle. Flames leap and steam billows as two cooks jostle against a backdrop of grease spattered stainless steel and blazing gas burners. The heat, the commotion and, above all, the hulking, bulletproof stove at the center of all this suggest a busy night at Lespinasse, L'Orangerie, or some other four-star eatery. But beyond the bustle of cooking, there's no minimalist dining room, impenetrable menu, unctuous waiters, or haughty sommelier. And we've seen one of those cooks before. It's Steve Thomas, scullery guy.

This is no restaurant galley, but the confusion is understandable. Steve and cookbook author Nina Simonds are vigorously stir-frying, boiling, grilling, and baking in the showroom of Clarke Distribution, a high-end appliance wholesaler in Hopkinton, Massachusetts. And the range they're toiling over could easily pass for a professional chef's beloved behemoth. At 48 inches wide and a joist-sagging 615 pounds, "This is the four wheel drive truck of stoves," says Steve, flipping a grilled to perfection salmon steak. "If you can't get where you want to go driving one of these babies, forget it—you can't get there."

Kitchen designers from New England and beyond send their clients to Clarke to pant, drool, and even do a little cooking on these massive, powerful-looking appliances. But Steve and Simonds know that one nicely grilled fish does not a quality stove make, so they're also whipping up her recipes for poached pears, pancakes, whole wheat bread, cashew chicken, and chocolate chip cookies as they test drive the newest generation of professional-style stoves (see "Simonds Says"). While no one doubts that they pack serious heat, our team seeks to explore their subtleties to learn if these cookers can simmer as well as they sear and whether they broil effectively,

PHOTOGRAPHS BY KOLIN SMITH

bake evenly, and clean up easily

To perfect them for consumer kitchens, stove manufacturers have been tweaking their wares for nearly two decades. Jim Raftus, Clarke's marketing director, says the demand for these stoves really took off in the early eighties, when chefs longed for the same blowtorch burner-power at home that they enjoyed on the job. "They'd put Vulcans or Blodgetts into their kitchens and pack in insulation themselves so they could do a zero-clearance installation," he says. "After them came people who love to cook, or who love to look like they love to cook. The manufacturers noticed this was more than a passing fad and started adapting their stoves for the home market."

Steve inspects a 48-inch under, 6-burner range. The oven door he's holding is so stout that he could stand on it without causing even the slightest bend.

Today, nearly a dozen companies make pro style ranges and cooktops (ranges without ovens), and prosperous boomers with sophisticated palates willingly fork over the $3,000 to $9,000 required to join the club. Toss in installation and the requisite—and equally powerful—vent hood (see "Hood Sense"), and the tally can top $12,000. "When you're shelling out that kind of money," says Steve, "you need to do some homework."

Superficially, all muscle stoves seem the same. They feature potent gas burners, which typically peak at 15,000 Btu versus the 10,000-Btu flame on a standard stove. While the color palette has broadened to include black, deep green, and even white, polished stainless steel is far and away the most common choice. Most brands can be purchased with a wide array of options such as a built-in lava rock grill or a cast-iron griddle; one manufacturer even offers a 30,000-Btu wok burner that resembles a Saturn V thruster. "It doesn't sell in New England, but in California, it's huge," says Jill Fotiades, Clarke's showroom guide.

Peering beneath the shiny skins of a showroom's worth of stoves reveals that, for all their similarities, they have some important differences. Burners, for example, can be sealed or open. Many home owners prefer the sealed version. Any boil-overs or spills drip no farther than the burner well, where they're easily

The king of cookers

Commercial-style stoves offer cooking versatility as well as flame power. They're available in 30-, 36-, 48-, and 60-inch widths, and manufacturers offer virtually any conceivable combination of burners, grills, griddles, and ovens

"...like the four-wheel-drive truck of stoves. If you can't ...where you want to go driving, one of these babies... forget it. You can't get there."

BIG BURNERS

ABOVE. Round burners send up a ring of flame that can be too wide for a small pot. BELOW Star-shaped burners, now offered by several manufacturers, distribute heat more evenly across the bottom of a small or large pan

HEAVY-DUTY DETAILS

The popularity of commercial-type stoves built for home cooking has prompted some manufacturers to slap stainless-steel skins on their standard units in the hopes that consumers will choose style over substance. Don't get burned; look for grade 304 or other type of stainless steel that has high nickel and chromium content. To

find out if the stainless is up to snuff, stove distributor Tom Clarke recommends a simple test. "Put a magnet to it. If it sticks, the nickel content is too low." Knobs should be beefy and easy to grip, with a broad surface range. The test with these is to pull off the knob and look for a brass, not aluminum, burner igniter.

When checking out a built-in griddle, look for at least ½ inch of thickness across the entire steel plate. If possible, cook a batch of pancakes on a test unit to make sure that the surface heats up evenly. Details should be safe as well as sturdy. The oven-door handle should remain cool—or at least comfortable—to the touch even when the oven

is blazing. Unfortunately, it's the rare showroom that has operating display units, so you may have to search a little wider to find one that does. But, says Clarke, it's important to do more than just look under the hood and kick the tires. "Some of these stoves cost nearly as much as a car," he says. "Would you buy a car without driving it?"

wiped away. Open burners permit erupting bouillabaisse to trickle down to removable drip trays, sometimes splashing and sticking onto other parts of the stove's innards. But many professional chefs—or people who share their prochivities—opt for the open style because air rushing up through the gap between the burner and the well allows the flames to lick higher and hotter.

"It's what I have at my house," says Simonds. She waves a spatula dismissively at the sealed burner running full blast under her wok. "To me, this flame looks wimpy." As she dumps some marinated chicken into the smoking wok, she remains less than impressed. "It's not

A 30-inch-wide stove like this one can bring commercial-grade power and style to smaller-sized kitchens not able to swallow anything larger. "I like the fact that these stoves never change," says Steve Thomas. "They look pretty much like they did 25 years ago, and 25 years from now, they'll still look good."

searing like it should. The heat should seal in the juices. If it's too low, like this is, the juice drains out and steams the meat, and it ends up dry inside."

When she checks on the poaching pears, however, Simonds likes what she sees. Simmering was once a major weakness of these stoves. Their blast-furnace burners simply couldn't be cranked low enough to keep an unattended béarnaise from burning. Today, sophisticated electronics automatically cycle the flame on and off. At the lowest setting, for example, a burner runs for just

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10 seconds a minute, effectively lowering the output to a caressing 375 Btu compared to the 1,000-Btu minimum for a standard gas stove. "I use that feature all the time on my stove," says Steve. "It works great."

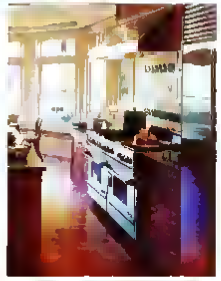
Besides the sealed-unsealed options, burners also come in two different shapes. Round burners throw a ring of flame, which can be a problem with a small pot if the fire encircles it rather than heating only the bottom. "With these you might have to replace some of your cookware with restaurant-sized pans," says Steve. The other type, a newly developed star-shaped burner, spreads heat more evenly and can melt even a measuring-cupful of butter without engulfing it in flames.

In earlier versions of these stoves, slow-heating ovens could frustrate a harried cook. "Most serious cooks prefer gas for the stovetop, but a gas oven can take a half-hour to get going," says Tom Clarke, president of his eponymous company. "That's not a problem in a commercial kitchen, where the oven is on all day. But nobody wants to come home and wait 30 minutes just to start heating up chicken fingers for the kids." Manufacturers have responded with a new generation of "dual fuel" ranges that have gas burners up top but electric ovens underneath. "The oven heats up in 10 minutes," says Clarke. "Nobody goes hungry."

Least of all Steve Thomas. Finishing off the ginger-teriyaki salmon, he has come away impressed. "I think the stove makers have succeeded," he says. "These units are robust, yet plenty tame for domestic use. They shouldn't be jammed into every kitchen, but for people who like to cook and entertain—people who make cooking *part* of the entertainment—the expense is justifiable. Can you pass me the cookies?" ■

HOOD SENSE

The 60-inch hood in this Lexington, Massachusetts, kitchen, below right, has an outside-mounted blower, which minimizes noise. Above left, Richard Silva holds the canopy while Charlie Silva fastens it. Above right, Charlie mounts the blower housing over the 10-inch exhaust opening.



With nearly double the heat output of standard stoves, commercial-style cookers need powerful hoods. The Home Ventilating Institute, a testing agency, recommends a minimum air flow of 100 cubic feet per minute [cfm] for a standard 30-inch cooktop. But the hoods that go with these stoves move air much faster: from 900 to 1,400 cfm, depending on the width. A powerful blower, however, can produce irritating noise. The solution: Place the blower outside the house or in the duct between the hood and the exhaust vent.

Like the stoves they serve, most of these hoods, which cost $1,500 to $2,800, have stainless-steel enclosures. Features to look for include a variable-speed blower control, a thermostatic control switch that automatically turns the blower on when the air over the stove heats up, halogen lights, and aluminum baffle filters, the type used in restaurant hoods, which have greater surface area for capturing grease and smoke particles.

After a hood is up and running, it must be used properly to prevent grease buildup and contain odors. Instead of waiting until you see the steam or smell the onions to turn it on, get in the habit of clearing the air as soon as you fire up the stove.—*Romy Pokorny*

SIMONDS SAYS

Nina Simonds often finds herself cooking on an unfamiliar stove. She teaches in cooking schools all over the United States and tests recipes for several publications, often in their kitchens, not hers. To put a 48-inch pro-style range through its paces, Simonds prepared recipes that would test every cooking function.

GRIDDLE Banana-cinnamon pancakes: "With pancakes and crepes, you want the heat consistent across the griddle for uniform browning." The griddle on this stove, she says, was "terrific."

LOW-HEAT BURNER Poached pears in cinnamon-ginger syrup: "The French say the poaching liquid should *fremir*, or shimmer, which means that it stays just under a boil. The burner's extra-low heat feature, cycling on and off, was perfect."

GRILL Salmon steaks and lamb chops: "The grilling area struck me as too small, and it's a bit of a pain to clean. But if you have an apartment and can't cook outside, the grill is more than worth it."

OVEN Chocolate-chip cookies: "The first batch was overdone, because we didn't take the convection effect into account." Convection ovens circulate hot air, which can shorten cooking times. But Simonds believes their real value is in cooking food evenly. "You should drop the temperature in the recipe by 20 to 30 degrees, but cook for the recommended time." When she did that with the second batch of cookies, they came out perfect.

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Butler's Pantry

A room that makes entertaining easier, even without servants

BY HOPE REEVES

In the waning days of summer 1941, Florence Crane, widow of one of Chicago's richest industrial tycoons, held a luncheon at her 54-room vacation house overlooking the Atlantic. Seated around a table garnished with garden flowers and embroidered doilies, her guests finished the last of their brandied peaches as the hostess silently signaled for the final course. From his post in the pantry, the butler issued his command and a stream of servants filed into the dining room bearing pewter bowls of peppermint ice cream, followed by platters of coconut balls, nectarines, and grapes. Another of Crane's seamless meal-time performances neared its conclusion.

By comparison, today's social gatherings are modest, informal affairs. Barbecues, sushi parties, and martini mixers have replaced eight-course dinners and diamond-studded cotillions. We hire caterers and valets for the night, we don't keep them on staff. But while the perfectly poised, ever-ready butler has become a thing of the past, his pantry is making a comeback.

"Every house we've done in recent memory has a butler's pantry," says McKee Patterson, an architect in Southport, Connecticut. None

Before World War II, those who could afford opulent mansions and scores of servants had spacious butler's pantries to receive food from the kitchen and dirty dishware from the dining room. Like any good butler's pantry, the one at the Crane estate—a summer house built in 1925 in Ipswich, Massachusetts—has an abundance of counter space and storage for china and silverware. The Cranes' best place settings were stored on the pantry's upper level and shuttled down to the first floor work area via dumbwaiter. Food arrived from the kitchen via a triple-decker Lazy Susan and was kept warm in an oven under the stainless-steel island

PHOTOGRAPH BY JOHN BLAIS

PROP STYLING BY JENNIFER PRADY

match the Crane estate's two tiered, gymnasium-sized pantry, with its warming oven, dumbwaiter, and peepholes for monitoring the dining room unobserved. Yet today's butler's pantry serves essentially the same function as its predecessor. It provides space for storing the finer service—china, glassware, and silver (the kitchen pantry holds foodstuffs)—and acts as a buffer zone between the dining room and kitchen. "It's a staging area," says Patterson, "a place to prepare platters and plates and drinks, and to drop them off when you're done." That's why the butler's pantry has always had plenty of counter and cabinet space and at least one sink—although these days, it often comes as well-equipped as a small kitchen, complete with a refrigerator and dishwasher.

To some extent, the resurgence of the butler's pantry is about nostalgia, a fascination with the seemingly gracious domestic life of the late 19th and early 20th centuries. "The butler's pantry, like bedroom 'chambers' and maid's rooms, is the perfect example of the 'paraphernalia of gentility,'" says Standish Meacham, professor emeritus of history at the University of Texas at Austin. Sandra Fairbank, architect for last season's *This Old House* project in Watertown, Massachusetts, thinks the butlerless butler's pantry may also be a response to the hectic pace of everyday living. "Life is so fast and people work so hard, they want to create a fantasy world inside," she says.

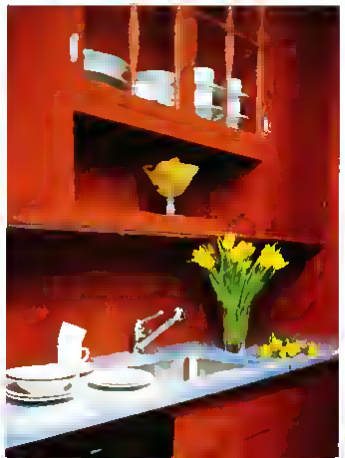
STEVE'S DREAM

"If I were building a butler's pantry, I would definitely add a bar," says Steve Thomas. "And I'd leave room for a little white-wine fridge and a storage area for reds."

Fairbank designed a butler's pantry for the owners of the Watertown house, Christian Nolen and Susan Denny, as a way to connect the high-tech 1990s kitchen to the rest of the 1886 Victorian. Strategically placed between the dining room and the kitchen, the pantry mixes modern and traditional elements: quartersawn oak cabinets next to a stainless steel dishwasher; glass front cupboards facing an integral stainless steel sink and drain board; and a beadboard backsplash above thick granite countertops. Nolen and Denny even tucked a 13-inch television under a cabinet for entertainment during extended cleanups. It's not a big space—just 9 feet by 9 feet—but the compactness means there's little wasted motion.

So far, Denny insists that she can manage without a butler. "The pantry itself is such a help," she says. "We had a dinner party recently, and we were able to bus things in and out very efficiently. The whole night flowed really well." Just the way Florence Crane would have liked it. ●

ABOVE: TOM host Steve Thomas returns to the butler's pantry at the Watertown project house to cook up some hard-shelled New England delicacies. Separated from the kitchen by a chest-high granite countertop and beadboard wainscoting, the pantry serves as an all-purpose prep-station and cleanup area. To Steve's right, a pull-out wastebasket hides behind the oak paneling. RIGHT: Deep red sienna paint highlights the white dishes and marble counters in this Greenwich, Connecticut, pantry. It forms a separate room between the kitchen and dining room, so prep-work or dishwashing can be done behind closed doors.



PHOTOS: TOP, PASCAL BLANCHÉ; PROP STYLING BY JEFFREY THOMASENNIS. BOTTOM, JOHN BLAIS; PROP STYLING BY JENN PER PRACHT.

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Linoleum Lives On

A fresh look at Grandma's kitchen floor

Armstrong touted linoleum's ease of care in a 1943 advertisement.

For linoleum makers, it's something of a bittersweet joke: A man walks into a flooring store and says he wants to buy linoleum for his kitchen. No problem, says the store clerk. Over here we have all kinds of vinyl flooring.

"It's amazing," says Frank O'Neill, publisher of *Floor Focus* magazine. "Even dealers you'd think would know better use vinyl and linoleum interchangeably." In truth, the two couldn't be more different. Where vinyl flooring is a synthetic product made of chlorinated petrochemicals, linoleum is produced from all-natural ingredients. Where vinyl will melt if a lighted match or cigarette lands on it, linoleum can't. And where most vinyl patterns are printed into the surface, linoleum's colors go all the way through. "As linoleum wears, different layers of color are gradually revealed," says Duo Dickinson, an architect in Madison, Connecticut, who has also used the material on backsplashes and countertops. "It can be quite beautiful." Durability is another of linoleum's attributes; some floors have survived 30 to 40 years in tough commercial environments. "It seems to last forever," Dickinson says.

BY CYNTHIA SANZ

Sheet linoleum with a custom inlaid border covers the mudroom floor of the 1993 T.O.H. project house, left, a 1906 Shingle Style in Belmont, Massachusetts. Six years later, Tom Silva says, "There's not a sign of wear anywhere. It looks just like the day it was installed."

Amazingly, linoleum's makeup and manufacture have hardly changed since an Englishman named Frederick Walton patented the product in 1863. The story goes that he got the idea from the leathery skin of oxidized linseed oil that forms on paint. Walton eventually perfected a mix of linseed oil, cork dust, wood flour, tree resins, ground limestone, and pigments—the same recipe used by linoleum makers today—and figured out how to press it onto a jute backing (see "Cooking Up a Floor," p. 68). Then he gave his concoction its name, combining the Latin words for flax (*linum*), the source of linseed oil, and oil (*oleum*).

Made in sheets, tiles, or even decorative area "rugs" and stuck to the floor with adhesive, linoleum became a favorite

PHOTOGRAPH BY JOE YUTKINS

COOKING UP A FLOOR

To turn liquid linseed oil into a floor covering durable enough to withstand decades of shoe scuffs and dog toenails, linoleum manufacturers still follow Frederick Walton's original recipe. Stir melted tree resin into a tank of boiled linseed oil heated to 175 degrees Fahrenheit. Alternately heat and cool the tank until its contents turn into a sticky viscous paste called linoleum cement. Extrude in a thick pastalike strand, then cut, cool, and store in chalk-dusted iron boxes. Blend the dry ingredients—wood flour, powdered cork, pigments, and powdered limestone—and mix with the linoleum cement in a series of double-screw extruders, or "sausage makers." Heat this mixture, then feed into the calenders, pairs of powerful rollers that flatten the raw linoleum onto a jute backing and create the desired pattern. Now hang the sheets, each about 6 miles long, in a 160-to-195-degree seasoning room and wait two to four weeks for them to toughen. Finally, seal the porous surface with an acrylic finish. —*Romy Pakony*

floor covering in stores, restaurants, and kitchens, where its smooth, water resistant surface made cleaning less of a chore. But, when cheaper vinyl flooring became available in 1947, people began turning away from drab, old-fashioned linoleum. Says Frank O'Neill: "Frankly, it looked pretty lousy."

But now linoleum is surging back. The Dutch linoleum maker Forbo Industries, which holds 90 percent of the $40 million U.S. linoleum market, has seen sales jump by more than 30 percent over the last two years. Domco, a Canadian maker of vinyl flooring, plunged into linoleum in 1997 in response to requests from architects and specifiers. That same year, in what many see as the surest sign of linoleum's renewed popularity, vinyl-flooring giant Armstrong bought the world's second-largest linoleum maker, DLW (Deutsche Linoleum Werke), reentering a market it had left for dead in the 1970s.

Why the renewed interest? Color, for one thing. Today, linoleum comes in a Crayola box of vibrant hues, a far cry from the muddy offerings available before World War II. And new factory-applied sealer coats protect those colors against dirt and stains.

No matter what its color, a growing number of architects and designers regard linoleum as "green," environmentally friendly flooring. "From a resource standpoint, it's great," says *Environmental Building News* editor Alex Wilson, who last year installed a linoleum floor in the kitchen and bath area at the newsletter's offices in Brattleboro, Vermont. "It's

LINOLEUM FOR WALLS

In 1877, fourteen years after his patent on linoleum flooring, Frederick Walton used essentially the same ingredients to come up with a durable wallcovering stuck to a paper backing. Called Lincrusta, its heavy, crisply embossed rolls and panels found a place in many middle-class houses both as faux plaster friezes, left, and as highly decorative dados. The British manufacturer still uses the original brass and iron rollers to create the elaborate patterns—from restrained Regency swags to florid Victorian foliage. Lincrusta goes up like wallpaper but requires special care because of its weight and thickness. Once up, it also needs two coats of oil-based paint to seal the surface and disguise the seams. —*Romy Pakony*

made from natural, largely renewable, materials, and there are no environmental toxins involved in its manufacturing or disposal."

It's also a natural choice for vintage houses. Dean and Lauren Gallant—owners of a 93-year-old house in Belmont, Massachusetts, that *This Old House* renovated in 1993—put linoleum in their laundry room, mudroom, and one of the bathrooms. "The original butler's pantry had it, and it was still in reasonably good shape," says Dean Gallant. "So we said, 'Well, if it lasted that long, why not do it again?'"

TOM SILVA SAYS

"With linoleum—or any other sheet flooring—you want to have tight, nearly invisible seams."

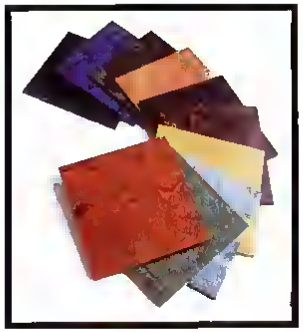
There's another reason for linoleum's comeback: novelty. Dennis O'Brien, Armstrong's vice president of marketing for residential flooring, says, "I think what's old is new again. Just as the Volkswagen bug is back, so is linoleum."

Of course, linoleum does have its drawbacks. Because it's porous, its appearance and continued resilience depend on regular maintenance. Walt Bemonto, owner of Merlin Flooring in Farmington, New York, advises that new floors be given one or two coats of acrylic sealer and a recoat once a year after that to keep them looking fresh. Also, newly laid linoleum floors have a pronounced linseed-oil scent. This dissipates in a matter of months but, during that time, certain people are bothered (sometimes because of an allergy) by the oil's fatty acids. Even so, retail stores, day care centers, and hospitals remain prime buyers of the flooring because of its natural bactericidal qualities.

In the view of interior designer Sue Walling of SW Design Inc. in Minneapolis, linoleum's many pluses outweigh its minuses, particularly in kitchens. "Ceramic tiles can be hard on your legs, and some people are nervous about having wood flooring around dishwashers," says Walling. "Linoleum is comfortable, you can get it wet, and you don't have to worry about dropping knives on it, the way you do with most vinyl." (To make a gash in linoleum disappear, fill it with a mix of wood glue and fine scrapings off a leftover piece.) Walling admits, however, that clients are often reluctant to go with linoleum, even though sheet linoleum costs about the same as vinyl sheet flooring—$3 to $4 per square foot installed—and remains a bargain compared to ceramic tile or wood. She thinks their reluctance stems from perceptions anchored in the past, which may explain why more than 90 percent of the material sold in the United States today winds up on commercial, not residential, floors. But those perceptions seem to be be changing. According to Walling, "Once you show people what linoleum looks like and how it holds up, they really love it." ■

LAYING LINOLEUM

Almost anyone can lay linoleum tiles, according to Walt Bemonto, who's been installing flooring in upstate New York for 30 years. Just spread swaths of latex adhesive on the floor with a notched trowel, snug the tiles against each other, and flatten with a 100-pound roller. Laying sheet linoleum is another story. To achieve tight seams, Bemonto first trims seam edges with a two-bladed beveled edge trimmer. "Factory edges aren't good enough," he says. And when he unrolls sheets into the adhesive, he leaves 18 inches adhesive-free at each end. Why? "When it hits the glue, linoleum shrinks in length and expands in width," Bemonto says. So he waits a half hour for the material to stabilize, before overlapping the next sheet. Then, pulling both sheets back slightly, he trowels on the adhesive and traces the edge of the lower piece onto the top piece using a special seam-scriber tool. A cut along the scribe with a hooked knife leaves a gap the width of his blade but, Bemonto says, "it closes right up." The adhesive takes 24 hours to set firmly enough to support furniture. Park a table or chair on it too soon, Bemonto warns, and the floor will have dimples forever.



ABOVE: Tom Silva demonstrates how he uses a hard rubber J roller to press down the seams of a border stripe, which is inlaid into a sheet of linoleum. BELOW: Linoleum spans the color spectrum. One company makes sheets and tile in 147 different shades, both marbled, below, and solid.

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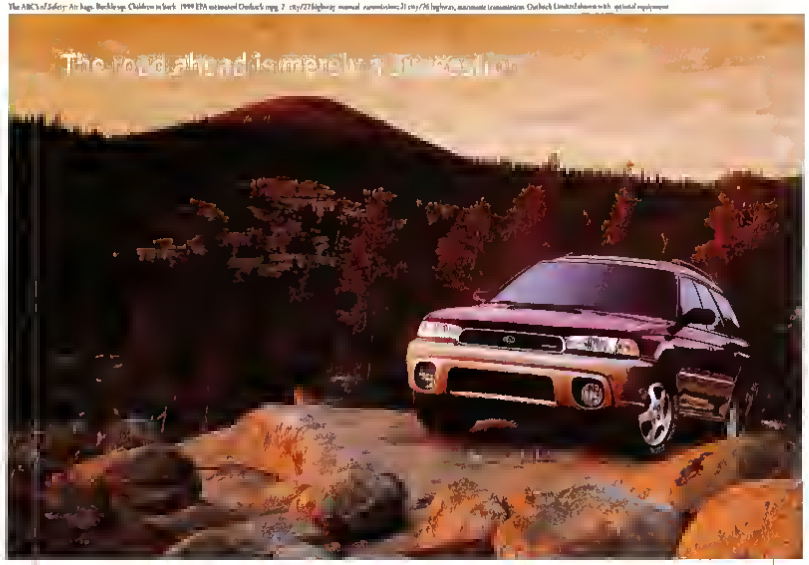

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Rethinking the Great Room

Smaller is better for making kitchen-family rooms more livable

BY CURTIS RIST

Rather than tacking on a family room, a designer can make a kitchen family-friendly by simply adding a pleasant place to sit—such as the inviting window seat in this galley kitchen in Seattle. The other end of the galley leads to a separate breakfast room.

For years, the great room seemed so right. When it first caught on in a big way during the 1980s, the colossal combination of a large kitchen and an even larger family room was the perfect place for busy families in search of better-quality downtime. In theory, parents could cook up a storm while keeping an eye on kids bent over homework or tuned into video games. When party guests arrived hungry for hors d'oeuvres, they could hang out with their hosts instead of being sequestered elsewhere or, worse, mobbing a small kitchen. But nice as this wide open space was, it may have created as many problems as it solved, becoming at times a jarring, chaotic collision of noise and activity. "What happens when you have a teenager in one corner watching MTV, someone else listening to music in another corner, and someone washing dishes and doing the laundry—all while the baby's trying to sleep?" asks Mary Jo Peterson, a kitchen designer in Brookfield, Connecticut. "It can be too much."

Searching for a calmer alternative, some kitchen designers and architects have been rethinking the marriage of kitchen and family room, which, they say, has always been an uneasy union. For one thing, kitchens are inherently messy—even in the tidiest households. "There are pots in the sink and dirty dishes on the counter," says Joan Picone, a kitchen designer in Fat Hills, New Jersey. "But there's no way of hiding them when the kitchen is smack in the middle of the house." The noise from cooks clattering around in the kitchen and children raising a ruckus in the family room can border on cacophony as it echoes off hard tile floors and stone countertops. And privacy with such an arrangement becomes all but impossible, as families tend to avoid other parts of the house in favor of congregating here en masse. "In some ways, our romance with the great room has taken us back to the reality of early Colonial life," says architect Robert A.M. Stern. "Everybody bundled together

PHOTOGRAPH BY ROGER TURK

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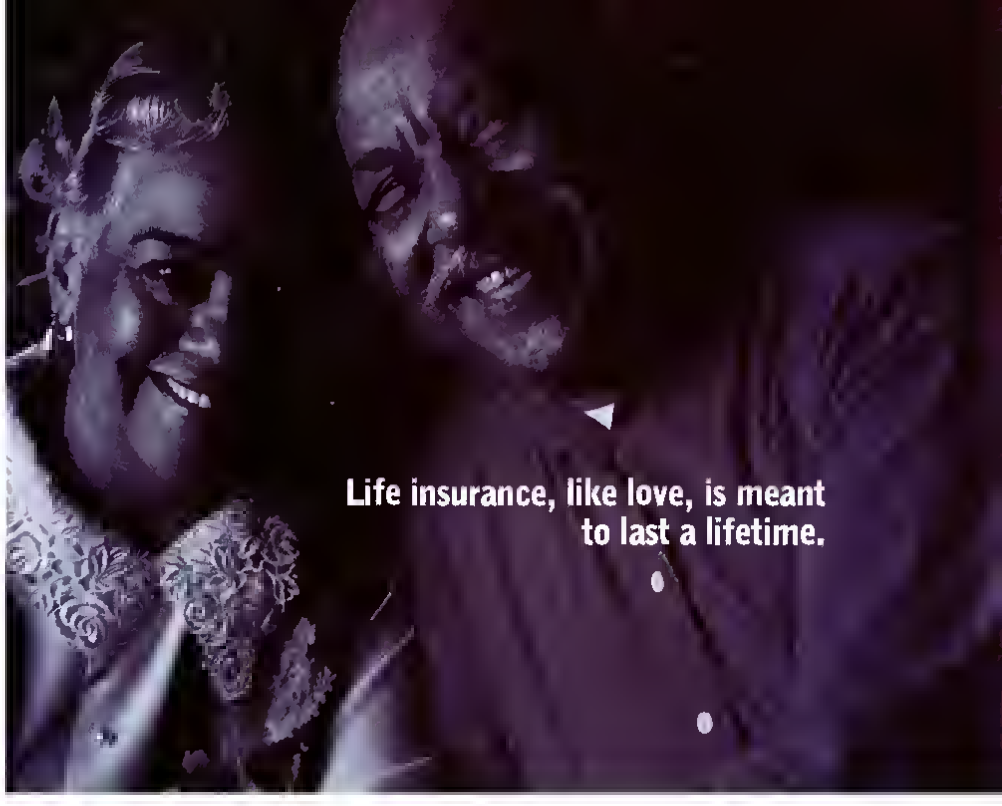

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in the bedroom at night, then piled into the kitchen during the day."

Home owners can improve this state of affairs by bringing back at least some of the traditional separation between the kitchen and the family room. Yet rather than completely severing the connection, some designers are trying to moderate it. "It's a great trend at the moment," says Picone of the shift away from mega great rooms. One of her solutions is to replace full room-to-room contact with an 8- to 10-foot opening, which provides ample connection and keeps the cook from being isolated. Picone also suggests incorporating a scaled-down family room, one just big enough for an easy chair and a love seat. "Dad or Mom could sit and read the paper in peace and maybe watch the evening news on a little TV," she says. The sociability of the overall space is preserved, but on a more manageable scale.

> "The great room works well—but if you never get out of it, you're left wondering: Why do we have this big house?"
>
> —STEVE THOMAS

Stern believes that any eat-in area—long a part of the kitchen floor plan—should also be made into a separate space, a breakfast room away from the din of meal making and cleanup time. For working couples who make early-morning business calls, he says, "the person on the other end of the phone doesn't have to hear the dog being fed or the dishes clanging around, and you can have peaceful time with your family before heading off to work."

The great room revolution has also turned many a kitchen into an oversized fashion statement that can actually make cooking difficult. They're simply too big to navigate efficiently, and everything a cook might need tends to be hidden behind a distant cabinet door rather than easily accessible at arm's reach. An alternative might be to design a kitchen more like the food factory it is, and let form follow function. "I modeled mine after Norm Abram's *New Yankee Workshop*," says Marian Morash, a noted chef and the wife of *TOH* executive producer Russ Morash. Just as Norm is able to turn around and pick up just the right hammer he needs, Morash can find a spatula or whisk in an instant and keep dinner moving along. "I want everything out in plain view—which is why my kitchen will never be featured in a magazine," she says.

PHOTO: TIM STREET-PORTER

"But if the food processor isn't already on the countertop, then I'm just as likely to skip the soufflé that night." In the kitchen as workshop, Stern also likes the see-it-all look, often specifying wall cabinets and even refrigerators with glass doors—"so you can tell at a glance what ingredients you need."

Surprisingly, a traditional design, the galley kitchen, may be just the antidote to our fin de siecle kitchen excesses. Commonly found in restaurants and city apartments and on-board ships, the galley layout is compact and efficient. Cooks waste barely a step as they work between parallel runs of cabinets and countertops. Yet this streamlined design can also accommodate two cooks when it incorporates dedicated work centers, the successors to the classic kitchen work triangle (see "Getting Centered"). The galley layout may not produce great architecture or trendy style, says Stern, but it works. "As Julia Child once said, 'You're alone in your kitchen.' Here more than anywhere, you have to create a room that's not merely some notion of decor, but one that serves you best." ■

GETTING CENTERED

Kitchen designers have long obeyed the dictates of the work triangle, a layout strategy that minimizes the steps required to move between the sink, stove, and refrigerator. But with the upsizing of the American kitchen and the advent of two-cook households, the triangle has been superseded by a new idea—the work center—which creates discrete areas for food preparation, cooking, and cleanup and allows the occupant to perform a particular task without having to move much at all. "Each center combines common kitchen features and makes for a more efficient use of the space," says kitchen designer Mary Jo Peterson. When two or more cooks get into the act, work centers help to keep them out of each other's way. Here are some basic work-center recipes.

- **Food prep—This area links the refrigerator and other food storage to the sink and a chopping block. One way to make it more efficient would be to add a second, small sink close to the chopping block.**
- **Cooking—Close to the prep area, this zone includes the stove and oven and storage for pots, pans, and utensils. It can be helped by incorporating plenty of drawers, shelves, and cabinets near the stove, to hold cookbooks, spices, and the like.**
- **Cleanup—Once everyone's been fed, cleaning up the aftermath requires a big sink, a dishwasher, and storage for dishes, glasses, and flatware, all in close proximity (above).**

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The Cure for Grout

A simple operation puts a fresh frame around old tiles

BY JOSEPH HURST-WAJSZCZUK

Years ago, the bathroom wall tiles in Kathryn and Geoffrey Precourt's New York City apartment had been regrouted in the worst way possible. Someone had troweled on a mustard-yellow paste without first removing the old grout—and then failed to protect the new material with a sealer. Eventually the new layer began to stain, crack, and flake off, threatening to ruin a 70-year-old tile job. Halting this disaster-in-the-making meant scratching out all of the grout and starting over.

The one day job fell to contractor Henry Borten, veteran of many tile wars, and his crew of two. But before they started in, Borten did a little detective work, tapping on the tiles in several places and giving each wall a firm shove. "You need to listen to the tile and feel the wall," he says, because cracked or crumbling grout lines can indicate serious water damage behind the tiles. A hollow thud is bad news. "It means that the water has attacked the glue, and only the tiles are holding each other in place," says Borten. If the whole wall gives, he adds, the substrate is irreparably damaged, which only total demolition and retiling can fix. *This Old House* tile guru Joe Ferrante agrees. "If the tile's loose or the substrate's damaged, regrouting is like putting a Band-Aid on a dying man."

In the Precourts' bathroom, Borten's probing yields only good news, no thuds or sponginess, so his crewmen, Jose and Jaime Chimborazo, father and son, start carving and scraping. Their tool kit contains specialized grout

Eight hours after work began, a fresh cross-hatch of silver-toned grout seals the joints between the tiles and gives the whole room a subtle facelift. In a few weeks, the fully cured grout will get a coat of silicone sealer that will make the seams even more water- and stain-resistant.

PHOTOGRAPHS BY JOHN GRUEN

HUE AND DYE

Choosing grout doesn't have to be a monochromatic experience. Manufacturers produce their grout powders in dozens of different colors, and many pair them with color-matched caulks. You can also mix powders to make your own color or order a custom blend directly from a manufacturer.

If you hope to match new grout to old, good luck. Like paint, it loses pigment over time, and making a patch that blends in perfectly is equivalent to painting half a house and finishing the job three years later. Your best bet may be to remove all the old grout and start from scratch.

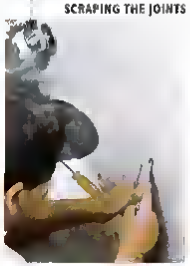
Or, you could do what Joe Ferrante's wife, Ellen, did when she wanted to change the look of her tiled foyer floor: Use a grout dye. Applied with an artist's paintbrush, one line at a time, only the grout—not the glazed tile—absorbed the dye. Joe admits that the change looks terrific and that the application was much easier than removing the old grout. "But I wouldn't do it for a million bucks," says Joe. "It's too much like painting, which I hate. I do tile."

saws and carbide-tipped scoring tools, but both men mostly rely on standard utility knives. "Grout saws work fine on wide joints, but on thin joints the carbide grit can scratch the tile," says Borten. Jose puts in a fresh blade as soon as his knife stops digging and starts skating over the grout.

After removing the grout, Jaime brushes the joints clean, and his father turns to the ¾-inch-wide joint between the tile and the bathtub. Standard grout isn't elastic enough to bridge wide gaps, but Borten has had success with the new polymer-modified grouts. "It's easier to deal with cracked grout than failed caulk," he says. Still, Borten has found a way to take the best from both worlds. Jose fills the gap halfway out with silicone latex caulk. Later on, he'll fill the seam with the same silver-toned grout now being readied for the walls.

BEFORE

SCRAPING THE JOINTS



José prepares the grout with the aplomb of a chef who knows his recipes by heart. He adds water to the grout powder until it reaches the desired consistency, "something like warm butter," Borten says. José sets the bucket aside for about 10 minutes, allowing the mixture of pigment, sand, and cement to chemically combine with the water, a process called *slaking*. After waiting, he stirs the grout one more time.

Once the grout is mixed, the clock starts ticking toward the time it will harden in the bucket—or worse, on the wall. The Chimborazos know they can complete the job within the grout's 30-minute setup time, but a novice should mix only enough for one wall at a time.

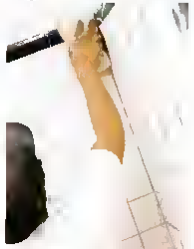
SPREADING THE GROUT

Jose spreads grout over the tile with a rubber-faced trowel, which packs the joints without scratching the surface. He works the creamy mix at a 45 degree angle to the grout lines. Once they're filled, Jose rakes off the excess grout with the trowel's soft edge. Jaime follows with a sponge, removing unwanted grout, shaving off high spots and smoothing the grout lines. When he finds a low point, he works in extra grout with his finger.

The few basic tools in a grouting kit include, from left to right, a nylon clean-out brush, a small cutter with a diamond-grit edge, a grout saw, a common utility knife, a padded trowel, and, top, a combination sponge/abrasive pad.

After about 30 minutes, the grout begins to dry on the tile, and both men switch over to sponges, cleaning the surface and being careful not to dig into the grout lines. "This isn't rocket science," says Borten. "The key is to clean everything up before the grout hardens."

CLEANING THE TILE



When the remaining moisture evaporates, any remaining cement particles will be deposited on the tiles. For stubborn spots, Jose pulls out a nonmetallic abrasive pad, but for most of the wall he buffs the surface with an old towel, putting a shine back on the old 4-by-4-inch tiles. In 24 hours, the grout will be ready for its inaugural shower. ■

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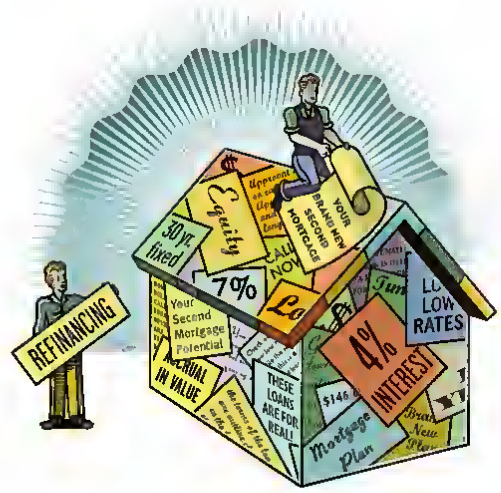
Money From Home

The difference between what you owe and what you own equals renovation cash



First comes the dream of renovating a kitchen away from the *Brady Bunch* style of its former owners. (That orange Formica just won't do.) Then the reality of how much the makeover will cost hits with the chilling effect of a 26-cubic-foot refrigerator. For most home owners, paying for major remodeling with cash in the bank is even more of a dream than the vision of a brand-new kitchen. That's why equity financing is so popular. Cashing in on the difference between a house's market value and the current mortgage debt can yield a hefty sum, and there are three ways to do it: cash out refinancing, a home equity loan, or a home equity line of credit. Depending on your situation, each can be a direct route to renovation cash.

BY SUSAN BERGER

Refinancing is all the rage these days, as home owners scurry to replace their existing mortgage with one that has a lower interest rate. A cash-out refinance does that and also yields an additional lump sum for the owners to use as they please, whether it's to rebuild a kitchen or bathroom or to pay off other debts. The size of the lump—the "cash out"—depends on how much equity the owners have built up by paying their mortgage or gained from market-value appreciation. If, for example, a house is worth $300,000 and the mortgage principal is $200,000, the owners could get a new mortgage of up to $270,000 (90 percent of $300,000, which is the maximum that most banks will lend). Assuming closing costs of, say, $7,000, the owners could come away with a check for $63,000. Closing costs typically range from 2 to 5 percent of the mortgage amount but can drop to zero if the borrower is willing to pay a higher interest rate. By contrast, closing costs for equity loans usually range from a few hundred to a thousand dollars, and most equity lines of credit can be established at no cost.

Equity loans are the modern version of the second mortgage. The first mortgage remains intact, and the home owner makes payments on a lump-sum loan that can go as high as 100 percent of the house's appraised value minus the balance of the existing

ILLUSTRATION BY PETER HOEY

mortgage. Putting that math to work on the $300,000 house with the $200,000 mortgage results in an equity loan of up to $100,000—30 grand more than refinancing can produce. Equity loans must be repaid within five to 20 years, depending on the lender, and the majority have fixed interest rates that are slightly higher—by 1 to 2 percentage points—than rates for first mortgages.

Lenders calculate an equity line of credit the same way as an equity loan, but a line of credit provides cash only when the home owners want it. If they wrote checks totaling $80,000 to pay for a new kitchen, they'd only pay interest on that amount and still be able to draw another $20,000 if the project went over budget. Money pulled from a line of credit usually has to be paid back within two to 15 years, and most have an adjustable interest rate pegged to the prime rate.

At first glance, a simple comparison of monthly payments would seem to answer the refinance/equity loan/line-of-credit question. But it's not that simple. "There are no black and white rules for this decision," says Laura Borrelli, executive vice president of Residential Money Centers, a mortgage bank in Montvale, New Jersey. Along with comparing short- and long-term costs, you've got to look at the cost of the renovation project and how long you plan to own the house once the work is done.

• Compare short- and long-term debt. Borrowers-to-be should ask a lender or financial advisor to do some side-by-side math to help them decide between an equity loan and cash-out refinancing. Let's say a home owner needs $50,000 to remodel a couple of bathrooms in a $300,000 house. The current mortgage balance stands at $150,000 and costs $1,320.78 a month. Refinancing with a $200,000, 30-year mortgage at 7.5 percent (including the closing costs in the loan amount) produces the $50,000 for remodeling, and results in monthly mortgage payments of $1,398.43. On the other hand, taking out a $50,000, 8.5 percent, 15-year equity loan would add $492.37 to the current monthly payment (of $1,320.78) for a total nut of $1,813.15. However, going the equity route will save nearly $100,000 in interest payments compared to the 30-year mortgage. "It often comes down to whether you want better cash flow or faster debt payoff," says Borrelli.

• Consider the project's time frame and scope. "A cash-out refinance isn't necessarily the most convenient way to start a project," says Keith Gumbinger, vice president of HSH Associates, a publisher of mortgage information. For one thing, cash-out refinances take longer to apply for and get approved—typically one to two months versus a couple of weeks for an equity loan and as few as 10 days for a line of credit. An equity line also offers more flexibility if the project cost is likely to rise—which it usually does—as work progresses. But once the entire project is done, it may make sense to refinance in order to consolidate the existing mortgage and the equity debt into one lower-interest mortgage.

For a string of remodeling projects that will take months or years to complete, a line of credit may make more sense, since those funds can be used as needed. On the other hand, an equity loan may be the best way to go for a less expensive project, but if a new bathroom will be lined with pricey limestone and fitted with top-of-the-line fixtures, a cash-out refinance may be the best way to make a high cost more affordable month-to-month.

• Factor in your personal plans. If you plan to move in a few years, refinancing to a seven-year adjustable-rate mortgage can be a smart move. The initial rate—usually lower than those for 30-year mortgages—remains fixed for seven years, after which the loan becomes a one-year adjustable. These products can shave as much as half a percentage point off the rate compared to 30-year loans. Switching to a one-year adjustable rate mortgage right away can work well for those who plan to finish the renovations within a year or two and sell immediately. But borrower beware. If the project runs longer, as remodeling often does, you could be hit with a higher interest rate—and bigger monthly payments—that could make you wish you'd done it all for less. ■

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Borrowing against the blueprints

Along with refinancing and equity borrowing, there is yet another route to renovation dollars. Imagine a loan that's based on a house's post-renovation value and can pay for a major makeover. You've just imagined a rehabilitation mortgage.

Few home owners are aware of this option—and not all lenders offer it—but for those who are ready to renovate, a rehab mortgage can provide an all-in-one financing package.

To determine how much it will lend above the existing mortgage balance or the purchase price (for those planning to renovate as soon as they buy), the bank calculates the house's as-completed value, based on the owner's blueprints. Say, for example, that the purchase price is $300,000, the remodeling budget is $100,000, and closing fees add up to $9,000, for a total cost of $409,000. Say, too, that the post-renovation appraisal comes in at $415,000. For a rehab loan, the lender may finance up to 90 percent of either the appraised value or the sum of the purchase price, renovation, and closing costs, whichever is less. In this case, it's the $409,000, which means the lender will pony up $367,200 (90 percent of $409,000) and the borrower will make a $40,800 down payment. At the closing, the lender disburses $257,200 to pay for the house, and the remaining $100,000 is set aside, to be paid out in predetermined increments. The lender typically conducts periodic inspections to make sure work is progressing properly.

One of the biggest challenges with these loans may be finding lenders that offer them. To start a search, contact the Home Improvement Lenders Association and the National Rehabilitation Lenders Association for referrals.

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Kitchen Clarity

When Helen Colley, co-owner of *This Old House*'s project house in Key West, Florida, first laid eyes on an etched glass-front drawer in a catalog, she knew she'd found the inspiration for the kitchen her husband, Michael Miller, was designing. Never mind that a glass drawer seemed somewhat impractical: If a heavy object fell on an open drawer, the glass—although tempered—might break. But she couldn't resist. "Glass," she says, "is an interesting and beautiful complement to the cherry and granite that are also prominent in the room." Colley's choice reflects the increasing popularity of glass as a kitchen accent material, suitable for not only drawers but also cabinets, tile backsplashes, drawer pulls, range hoods, and cooktops. "Glass-front cabinets are a traditional part of Greek Revival," says *This Old House* host Steve Thomas. "But the current trend owes as much to a growing interest in luxury items for the kitchen as to the streamlined, elegant effect of glass."

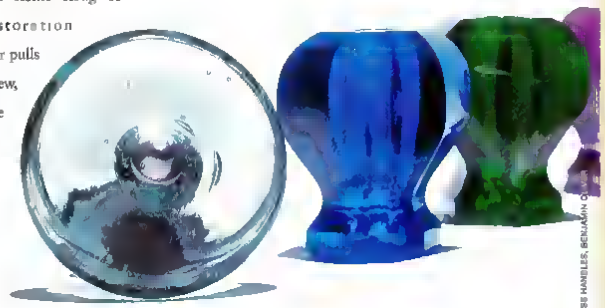
CLOCKWISE FROM TOP: Steve Thomas pops in the glass front of a drawer in the kitchen of the Key West house. Coffee-colored glass tiles form a luminescent backsplash. In a variety of colors and textures, glass tiles add drama to any kitchen—and they're low maintenance.

Light and Air

Typically as inconspicuous as a '57 Chevy in a swimming pool, range hoods have rarely served as attractive focal points for kitchens. But by combining glass with stainless steel, kitchen designers are transforming these utilitarian vents into high-tech sculpture. This chimney-style hood, designed in Italy and illuminated by four 12-volt halogen lamps, has a curved glass shield and hangs above an island range. Although the hood measures 42 inches across—enough to contain the smoke and fumes from a 36-inch-long cooktop—its transparency makes it look delicate and practically inconspicuous.

Glass Grabs

Pressed-glass knobs designed to look like cut glass are an inexpensive way to add a dash of color and a glint of light to a kitchen. "They're really popular and have an appeal that hearkens back to the Victorian era," says Kelbe Krug of Restoration Hardware, which sells these knobs. Glass drawer pulls have long been popular in bathrooms, but in their new, deep-jewel-toned colors they're also appropriate accents in both contemporary and country kitchens. Says Alice Hayes, of Kitchens by Deane in Stamford, Connecticut, "Glass adds a certain sparkle that nickel, chrome, or brass just can't match."



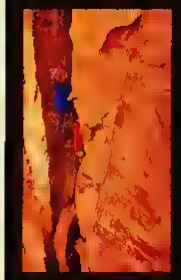
PHOTOS: RAINBE HOOD, COURTESY OF THERMADOR; GLASS HANDLES, BENJAMIN C...

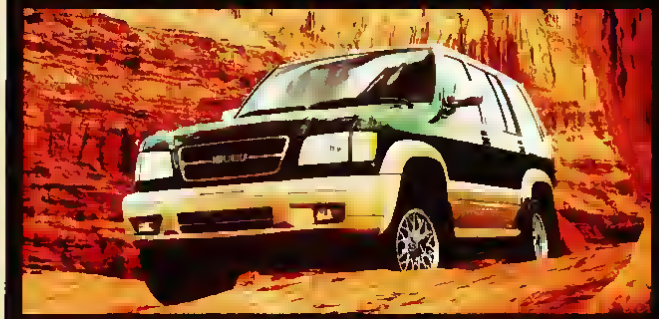
Making Glass Last

Except for sandblasted surfaces, which need a penetrating silicone-based finish to seal out grime, glass is virtually stain-proof. A spritz of glass cleaner is usually enough to maintain the luster of kitchen tiles, knobs, and cabinets made of the material. Range hoods, cooktops, and other spots where grease tends to glom on may require more muscle power but should be scrubbed with only a sponge or soft rag and a degreasing dish detergent. Although durable, glass can chip, crack, or craze if used inappropriately. To be safe, think about your kitchen's traffic pattern and take a tip from Helen Colley, who situated the glass drawers in her Key West kitchen far from the dishwasher—where loading a slippery pot could be hazardous—and intends to fill them with soft, delicate stuff like washcloths and towels.

MANUFACTURERS' PRICES, SOURCES, CONTACTS, AND TIPS

LIFE IS TOO





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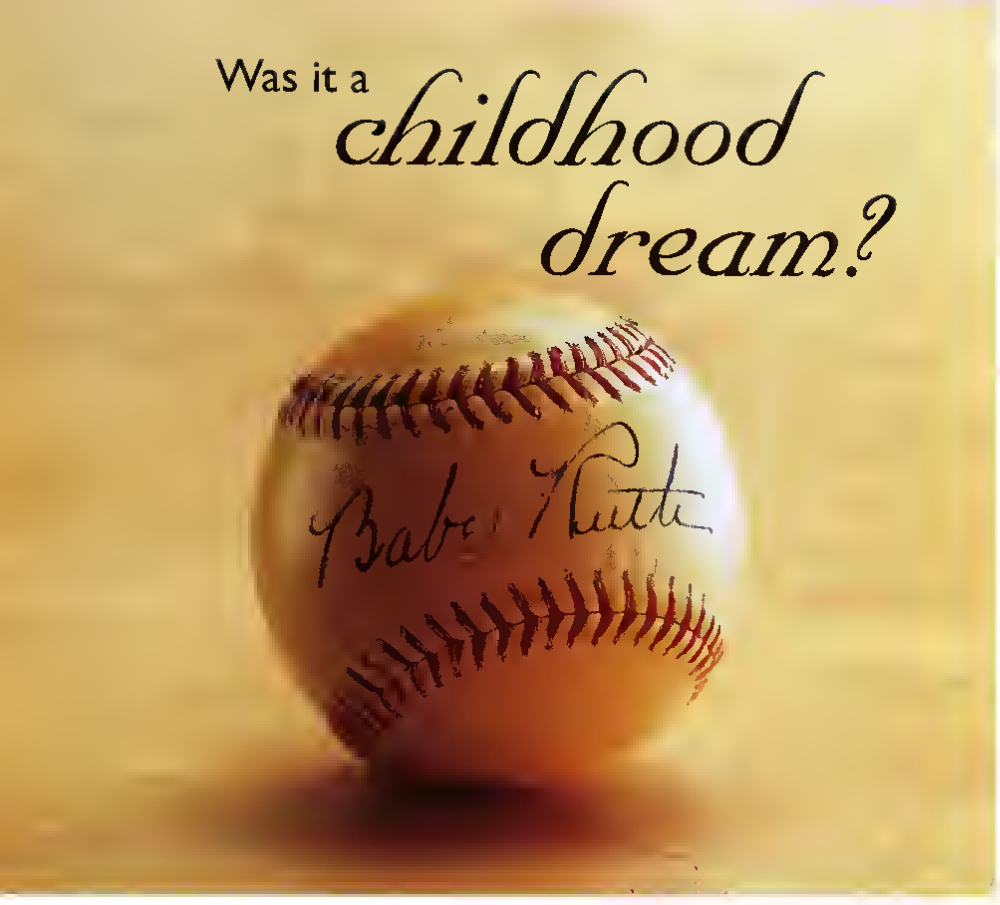

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LETTER From *This Old House*

NAIL-BITING TIME

FROM LEFT: Flying by the seat of their pants, This Old House host Steve Thomas, producer Bruce Irving, and executive producer Russ Morash

The Key West house is wrapped up and, with it, our 20th season. Amid the celebrating, we're also a bit anxious: We need to start our fall project and we don't have one. This predicament isn't unusual; we often make the final selection for a new project at the eleventh hour. This year, however, we're holding out for something unusual. But our best prospect is hitting some snags—and we're starting to sweat.

Our number one hopeful is a dilapidated town house in Boston's old Italian district, the North End. Visually rich, steeped in history, this project would make great TV. And incredibly, in 20 years, we've never done an urban project in our hometown. Trouble is, our home owner has not yet navigated her way through the intricacies of getting a building permit. No permit, no project. She hopes to have it by late summer, but we need to start production *now*. Bruce Irving, the producer of *This Old House*, is doing what he can to help, but even with the good will of the mayor's office, it could well be the next millenium before she has that crucial piece of paper in hand.

We do have a few backups, including an old Colonial farmhouse in Wayland, a Boston suburb. The owners want to jack it up, move it back from the street, plop it on a new foundation, and then do a major renovation. We've never moved a house before, so we're intrigued. But we still have a few other contenders to check out...

Most television productions couldn't bear this uncertainty, but executive producer Russ Morash thrives on it. He insists that this "last-minuteness" creates the show's hallmark sense of immediacy. Some of our best scenes evolve as we're filming. For example, if we looked shocked upon discovering an infestation of termites in the front wall of the Watertown, Massachusetts, project house, that's because we really *were* shocked. We'd discovered them minutes before our cameras began rolling. That's the essence—and reality—of *This Old House*.

That philosophy notwithstanding, I suspect Bruce would relish a little more certainty about our fall project right now. But rest assured, as soon as we figure out what it is—and it'll be a good one—you'll be the first to know. —*Steve Thomas*

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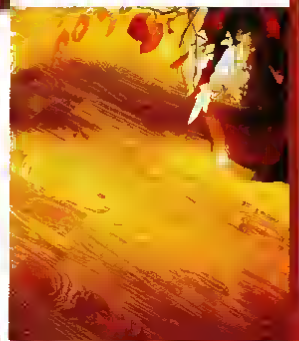

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HARRIET BEECHER STOWE'S OTHER PASSION: ORDER AND EFFICIENCY IN THE HEART OF THE HOME

A careful restoration returned the Stowe house kitchen to the way the celebrated author left it when she died in 1896. Back then, both of the sink faucets ran cold, one with rainwater for dishwashing, the other with town water for cooking and drinking. Hot water came from a reservoir built into a wood-fired cookstove.

BY JOSEPH POINDEXTER PHOTOGRAPHS BY MATTHEW BENSON

Many of the innovations in Harriet Beecher Stowe's kitchen—open shelving, a grooved drain board, an islandlike work table and separate areas for preparing and cooking food and for cleaning up afterward—were described in The American Woman's Home, *a 500-page compendium of household hints and design ideas that was co-authored by Stowe (above) and her eldest sister, Catharine Beecher. It was published in 1869, four years before Stowe and her husband, Calvin, moved into their new house in Hartford, Connecticut*

A visitor to Forest Street, just west of downtown Hartford, could easily pass by the house at number 73 without giving it a second look. It is a spare structure whose white stucco walls are lightened only a little by scalloped trim decorating the eaves. Arrayed behind those walls, however, are the artifacts of an American cultural icon: the furniture, books, paintings, and writing table of Harriet Beecher Stowe, author of *Uncle Tom's Cabin* and one of the nation's most celebrated 19th-century writers. But one of the house's most interesting rooms is neither the office where she wrote nor the parlor where she socialized. It's the kitchen. In 1870, it was state-of-the-art.

Though better known for her unwavering support of abolition, Stowe believed passionately in home and family as the bedrock of a moral society, and she wrote extensively on household management. She was coeditor of a weekly called *Hearth and Home* and wrote a regular column, "House and Home Papers," for the *Atlantic Monthly*, covering everything from interior decor to child psychology. And she collaborated with her eldest sister, educator Catharine Beecher, on *The American Woman's Home*, a sort of Dr. Spock, Martha Stewart, and *Farmer's Almanac* rolled into one weighty tome. For many women of post-Civil War America, caught between the increasing difficulty of finding domestic help and the growing demands of responsibilities outside the home, the book was the definitive text on home economics.

Amidst a welter of household hints—the making of candles, the preferred species for cordwood, even where the umbrella stand should be placed in the entryway—the proper organization of the kitchen is one of the book's most significant themes. Four years after it was published, Stowe put her theories into practice, moving with her husband, Calvin, a clergyman and Biblical scholar, into the Forest Street house, recently built on what was once the 140-acre Nook Farm. By incorporating a number of innovations, Stowe's new kitchen became a kind of laboratory for the emerging social order and represented a clear break from long-held traditions.

In the 1870s, one of the biggest departures from the past was making the kitchen a specialized work space. Early Colonial houses contained a large multifunction room organized around a fireplace used for both heating and cooking. Even after the ground floor had been divided into four rooms—a parlor, a bedroom, a dining room, and a kitchen—cooking activities continued to be centered on the hearth. Cast-iron cookstoves, which first appeared in American homes in the early 19th century, were slow to be adopted. For a woman raised on hearth cooking, they could seem complicated and hazardous, burning unprotected skin or even setting clothes on fire. Improperly vented, they could be lethal. But by the 1850s, according to Ellen M. Plante, author of *The American Kitchen: 1700 to the Present*, foundries everywhere were turning out cast-iron stoves. With improvements such as the addition of a water-heating reservoir and a roasting compartment with a spit, they caught on.

At the same time, American ingenuity was turning out all sorts of labor-saving devices. Apple corers, cherry stoners, peach parers, lemon squeezers, raisin seeders, spice mills, sausage stuffers, pea shellers, potato slicers, egg beaters, crank-action flour sifters, and hand-powered food choppers all vied for space in the drawers and cabinets of the up-to-date kitchen. An invasion of technology was paving the way for a reappraisal of kitchen organization.

Beecher and Stowe's most basic recommendation was to elevate the kitchen from the basement—where it had long been located to contain its heat and isolate cooking smells—to the parlor floor. If mothers were to pass along their skills to their daughters, reasoned the authors, a cheery, well-lighted place was more likely to encourage the process. Yet Beecher and Stowe

The pantry next to the Stowe kitchen was used not only for storage but also for food preparation—functions that were usually kept separate in earlier kitchens. The icebox (inset) was put in the cool pantry, where it wouldn't have to compete with the stove in preserving perishables. Situated between kitchen and dining room, the pantry was also the place where flatware and dishes were kept, so as to minimize the steps required in setting the table. Harriet and Catharine repeatedly cautioned their readers that space could be the enemy of efficiency. "The cook's galley in a steamship," they wrote in defense of their plan for a small food preparation area, "has every article and utensil used in cooking for two hundred persons."

also warned against kitchens like those frequently seen in houses of the wealthy, so large that "cooking materials and utensils, the sink, and the eating room, are at such distance apart, that half the time and strength is employed in walking back and forth to collect and return articles used."

Following the dictates of *The American Woman's Home*, the Stowe house kitchen is a cozy 12-by-18-foot room with its work and storage areas thoroughly thought out. Whereas in earlier houses, staples such as sugar, salt, and flour were kept in a pantry, the Stowes provided custom-built storage in the kitchen, right where they would be used. This gave rise to workstations, a novel concept then—and one that is back in favor now. On one of the inside walls of the Stowe kitchen is a hutch, highly innovative for its time, that contains a bin for flour and drawers for other dry foods, all of them covered by a lid that doubles as a countertop for preparing meats, vegetables, and baked goods. Another food preparation area—a prelude to today's kitchen island—consists of a table in the center of the room.

The outside wall contains a work area next to the sink—and another innovation: a grooved surface that drained water from wet dishes back into the sink. According to historians, this may well have been a first. The sink frame has shallow drawers and space underneath for cleaning materials.

The open shelving in the Stowe kitchen, meant to ease access to the items stored there, was another change from earlier kitchens, which usually favored closed cabinets. Stowe's shelves—made just 6 inches deep so that everything would remain visible—held glassware over the sink, herbs and spices over the hutch, and cooking utensils on the wall flanking the stove.

In a way, the creativity inside the Stowe house reflected the intellectual vitality of its community. Nook Farm, so named because it was bounded on the west and south by branches of the Park River, attracted a remarkable constellation of eminent writers and social reformers. Within a short walk of the Stowe house were those of Harriet's half sister, suffragist Isabella Beecher Hooker, travel writer Charles Dudley Warner, actor and playwright William Gillette, and the neighborhood's most famous resident, Mark Twain. Stowe, who outlived her husband by 10 years, remained at 73 Forest Street until she died in 1896.

Few of Nook Farm's original houses have survived, many of them having been razed to make way for a high school. The Stowe and Twain houses would be gone, too, were it not for the efforts of Katharine Seymour Day, Stowe's grandniece, who bought her great-aunt's house in 1924. In 1927 she also rescued the Twain house, which was slated to be demolished and replaced by an automobile showroom. Today the houses are owned by foundations and open to the public. Visitors can stand between the two and—with a little suspension of disbelief—be transported back to the late 19th century, where they might conjure up an elderly Harriet Beecher Stowe, failing in mind but still much admired, wandering over to Twain's greenhouse and—as was her wont—helping herself to a bouquet of flowers. Or they can stand by Stowe's hutch and imagine her satisfaction with making meals in such a thoroughly modern kitchen. ■

Sister Act

In *The American Woman's Home*, Catherine Beecher and Harriet Beecher Stowe advise readers on virtually every aspect of domestic life. Historians are quite certain that Catherine wrote most of the book's 38 chapters, and while much of the information is clearly dated, the authors often convey values, ideals, and hard facts that still have relevance 130 years later:

"A house [should be] contrived for the express purpose of enabling every member of a family to labor with the hands for the common good, and by modes at once healthful, economical, and tasteful."

"When 'the wise woman buildeth her house,' the first consideration will be the health of the inmates. The first and most indispensable requisite for health is pure air."

"The houses built by our ancestors were better ventilated in certain respects than modern ones, with all their improvements."

"Every child should cultivate flowers and fruits to sell and give away, and thus be taught to learn the value of money and to practice both economy and benevolence."

"The plumbing must be well done, or much annoyance will ensue."

The most enduring element of Stowe's kitchen is an ingeniously designed hutch that doubles as storage space and food preparation area—a precursor of today's kitchen work-centers. One side of the countertop was used for bread and pastries, the other for meats and vegetables. When additional counter space was needed, a lid over the flour barrel could be lowered.

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Putting Down Roots

A verdant vision for the Dream House landscape

BY BRAD LEMLEY
ILLUSTRATIONS BY ERIC HANSEN

As Julie Cromwell strolls around her half-finished house, she sees gorgeous blooming clusters of boxwood, [illegible] summersweet clethra flanked by wind-rippled stands of daffodils, all under a feathery canopy of sweet-gum trees. It's an impressive feat of imagination, given that what she really sees is a muddy mess. Dirt, debris, and pickup trucks dominate the scene at *This Old House* magazine's Wilton, Connecticut, Dream House, and it'll be months before the grounds even begin to approach Julie's vision. Nonetheless, she and her husband, Walter, have been inspired by the plans drawn by landscape architects John Geiger and Dawn Handler. Eager to move in and call this place home, the Cromwells can't help but project a green future onto the muck and mire.

Echoing the style of the 19th-century English gardens that imitated rather than disciplined nature, the plan mixes ornamental grasses, ground covers, perennial beds, shrubs, and trees with the aim, say Geiger and Handler, of making the two acre site appear "natural" and "flowing." The design also responds to the Cromwells' preferences and complements the rambling Shingle Style they're building. "We want a sort of beachy feel, like you see on Nantucket," says Walter.

"Unlike a lot of home owners in this area, the Cromwells want a more informal look," says Geiger, whose imprint can be seen around hundreds of houses in the suburbs near New York City. But creating natural-looking landscaping requires meticulous attention to detail, says Handler, who until recently was a deputy director with New York City's Department of Parks and Recreation. "Framing views, bringing in color all season—there's a lot more to it than planting a few trees."

The term we keep using is casual elegance," says Julie. "It sounds like a contradiction, but I think it's the best description for both the house and the landscape. It's going to be beautiful."

THE DRIVEWAY ENTRY

Creating a sense of enclosure and intimacy presents a challenge on this two-acre site, given that most of the surrounding lots are open fields with big houses visible on every one of them. Geiger and Handler's solution: Densely plant the beginning of the driveway to surround the approaching car, briefly separating it from the outside world and creating a sense of entry. Then, just past a pair of elegant stone columns, three trees—two Korean Stewartia and an American sweet gum—will frame the first view of the house, directing attention to the center of this small, private enclave. "Both of these kinds of trees have particularly deep fall color, so they make gorgeous frames," says Handler. Good landscaping not only highlights the beautiful; it also conceals the homely: Dense shrubs, including golden fruited cranberry and burning bush, will obscure an electrical transformer and a small, often dry runoff pond.

CLOCKWISE FROM TOP: [illegible] (2); J.M. STILLMAN (2); ISRAEL GADONSKY; PHOTO REFLECTIONS; DEREK FELL. PHOTO COLLAGES PHOTOGRAPHED BY BENJAMIN OLIVER.

DEFENSIVE LANDSCAPING

To Western Connecticut's ever expanding deer population, the gorgeous, expensive landscapes that surround houses constitute a gigantic alfresco salad bar. Given that predators such as coyotes are long gone, food is plentiful, and the region's high population density prohibits most forms of hunting, "Deer are a big challenge," says Geiger, adding that these ravenous ruminants have severely restricted his planting palette. "I love mountain laurel. It's the state flower of Connecticut, just beautiful, but I don't plan to use it, because deer love it."

Many Connecticut gardeners—enamored of deer faves such as Oriental lily, phlox, and hosta—Bambi-proof their yards with weekly applications of deer repellent. But the Cromwells want a low maintenance landscape, so Geiger and Handler stuck largely to plants that deer dislike. "In the winter, they eat evergreen shrubs down to nothing, so I went with the few kinds that they find distasteful, like mountain fire andromeda," Geiger says. Among leafy shrubs, the ones with thorns, such as many varieties of holly, "will at least slow them down," he adds.

"There's no perfect solution," says Handler, and Geiger believes a policy of appeasement can also work. "With most of the leaf bearing shrubs, the deer will munch down the new growth, but the plant springs right back," he says. Meanwhile, Walter Cromwell is banking on a defense of his own. "We have big dogs."

THE TURNING CIRCLE

"The island is one of the most important features of the whole site," says Geiger. Bounded by a circular drive and embraced by the outer wings of the roughly C-shaped house, the 36-foot-diameter circle is anchored with three paper birches. "When you drive up, the garage isn't the first statement you want the house to make," Geiger says, pointing out that the birches, in concert with a lower tier of white azaleas, will obscure the garage and direct the driver's eye toward other parts of the house. Bowles' periwinkle, a ground-cover that sports violet five-petaled flowers and waxy deep-green leaves, will spill across—and soften—the granite-block curb. Along the front of the house, "There's this beautiful stone-faced foundation rather than the typical concrete or stucco," says Geiger. "So rather than screen it, we're going to accent the fieldstone with things like summer-flowering hydrangeas and other perennial flowers."

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Greening Your Grounds

To the owners and their visitors, the Dream House's collection of lush, understated foliage—with grasses swaying in the breeze and perennials blooming on grassy hillocks—will seem almost as if it grew without human intervention. But landscape architects John Geiger and Dawn Handler point out that, just like a formal garden, a casual, naturalistic landscape must be based on clear-cut principles.

ROOMS WITH A YEW

"Trees come first in a landscape plan," says Geiger. "You can use them to develop a woodland walkway, a meditation space, a formal garden, a children's area, all on one site." At the Dream House, trees will serve largely to "wall-in" the site itself, creating a sense of separation from adjoining properties.

THE LONG AND SHORT

Good landscape architects create vistas composed of short, medium, and tall plantings. Shorter plants usually go nearer to roads and open spaces in front of taller varieties. At the Dream House, for example, perennial flowers lining the entrance road are backed by shrub roses, which are in turn set off by existing trees. But density also matters. "Open plants work best in the foreground, with the denser plants providing the backdrop," Handler says.

THICKEN THE THICKET

"Insufficient planting is a common mistake," says Geiger. "Instead of planting one or two of something, it's usually better to put in five or six of the same species, so that one plant group gently flows into another." This massing also yields a practical advantage. Dense foliage can minimize weed growth and the need for repeated mulching.

ADD SEASONING

Many gardens look fabulous in spring, then drab for the next 10 months, so Geiger and Handler chose plants to create a year-round sequence of color. Daffodils and witch hazel will bloom in early spring, followed by azaleas, rhododendrons, and dogwoods in May and June. In late June through August hydrangeas, spireas, buttterfly bushes, and shrub roses will flower; then in the fall, sweet gum, burning bush, and Korean Stewartia trees will provide crimson foliage. Even in winter, says Handler, the red gnome Siberian dogwood "will look fabulous against the snow."

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CLOCKWISE FROM TOP RIGHT: DEREK FELL; JOHN GRAHAM; BARRY L. RUNK/WARREN GRANT MCLAUGHLIN; DEREK FELL

THE PATIO

The house's expansive covered porches offer outdoor relaxation, "but if you try to barbecue there, you'll smoke it up," says Handler. So architect Gary Brewer sited a 33-by-16-foot bluestone patio for barbecuing and entertaining in the backyard, adjoining the family room. Patio landscaping requires a light touch, says Handler. "You want some sense of enclosure without feeling contained." Consequently, she and Geiger opted to screen out a neighbor's house with tall plantings to the north, while leaving the south, with its exquisite view of the soft, green Connecticut hills, largely open. Immediately around the patio, flowering perennials such as white cranesbill, peonies, and columbine will poke up through a periwinkle ground cover. Most of the plants used here are also part of the front-yard plan. "It's very important to create continuity like that, instead of random, different plantings everywhere," says Handler.

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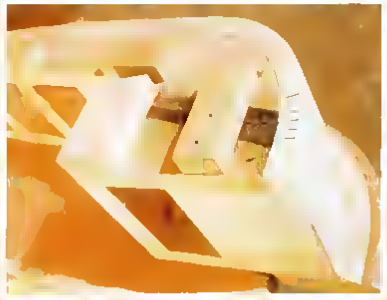


STEPS IN THE RIGHT DIRECTION

Squint out the muddy grounds, and the Dream House in late winter—fully bedecked with windows, doors, trim, and shingles—offers an appealing glimpse of its final form. But inside all is rough, a maze of bare lumber, pipes, and wires. On this day, however, Mark Trotta and Peter Bratz are installing the first pieces of interior finery: the main staircase. With much huffing and puffing, the burly duo wrangles the lower flight into place, but something's not right. The bottom step doesn't fit, blocked, it seems, by some framing that isn't supposed to be there. As Trotta and Bratz pull out hand- and power-saws to fix the problem, John Beckley, whose company built the steps, winces and voices one of a stairmaker's most common complaints. "I thought the framers were going to do this. They thought I was."

Weeks earlier, Beckley had been out to field-measure the two-story stairway enclosure, never trusting what he sees on a blueprint. "I've got to know about the finish flooring and how the trim's going to lay out, or it throws everything off," he says. "At the factory, we work in thirty-seconds of an inch but, out here, you've got to make allowances because the framing is usually a little off."

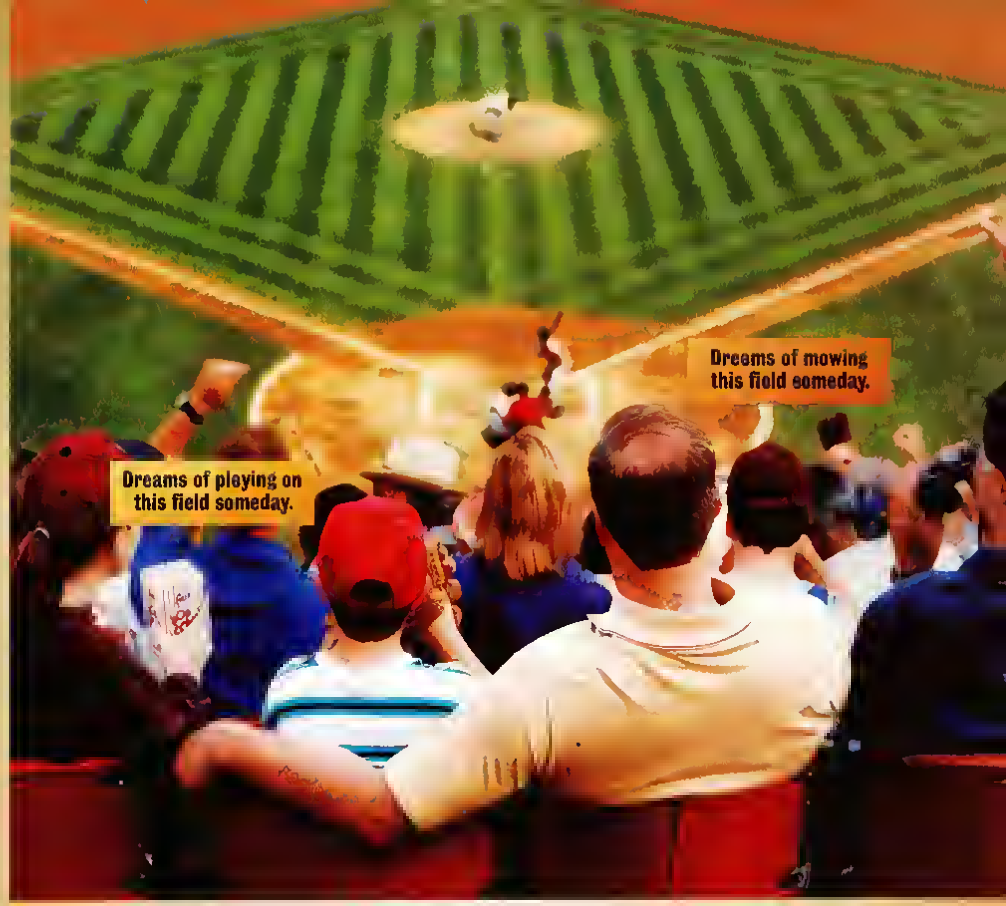
That means Trotta and Bratz have all of ¼ inch of wiggle room to join the upper flight to the lower one. After solving the bottom step, they hoist the second piece of the puzzle into place and, with a little crowbar-prying and hand-planing—and more huffing—find the perfect fit. Surrounded by common lumber, the pristine poplar stringers and white oak treads and risers fairly gleam, pointing the way to the fine finish that will make this Dream House come true. —*Joe Carter*

For installers Peter Bratz, left, and Mark Trotta, the difference between a precision-built flight of stairs and the realities of the jobsite amounts to an hour's worth of cutting, levering, shimming, and leveling to make the 250 pound piece fit. Inset. The curve in this solid oak riser comes from a series of saw kerfs on the back.

NEXT ISSUE: WINDOW WORLD

Any sheet of glass can frame a view and flood a house with light, but it takes a well designed window to give a house style and bearing. In the June issue you'll find out how and why the 60 plus double hungs, awnings, ovals, French doors, and other types were chosen for the Dream House, and get an eyeful of elegant designs that pair well with other traditional style houses.

PHOTOGRAPHS BY KOLIN SMITH



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WINDOW ON KEY WEST

A conch house loses its louvers and gains 44 custom-made sash with old-fashioned lights

BY JACK McCLINTOCK

Decades ago, some gifted salesman swept through Key West and sold hundreds of home owners on replacing their classic six-over-six, double-hung windows with glass or metal louvers. It seemed like a good deal, especially the 4-inch-wide metal slats: They controlled rain, breeze, sunlight, and heat—and they looked tropical.

But they weren't perfect. "No glass? No screen?" remarked *This Old House* contractor Tom Silva when he saw them. The louvered shutters, or *jalousies*, let in blowing dust, darkened the house when shut to exclude rain, and didn't match the architecture. *This Old House* executive director Russ Morash thought they were hideous—a "horror." Michael Miller, owner of this year's winter project house, considers them beautiful but decided to replace his anyway. Miller wanted his house to look right, like the classic conch cottage it is. He could have gone with modern metal or plastic-clad wood windows, which he says are "beautifully engineered for insulation, longevity, and strength" but look too heavy with their thick, wide muntins. "They don't begin to

ABOVE *Although eminently tropical, the old louvered shutters weren't right for* This Old House's *Key West project*

PHOTOGRAPHS BY PASCAL BLANCON

This Old House *master carpenter Norm Abram helps carpenter Chuck Malta install one of the custom-made windows in the Key West project house*

BEFORE PHOTOGRAPH: BRIAN SMITH

meet the architectural criteria for historic restoration," Miller says. Instead, he ordered replacement sash with fine, delicately narrow dividers. And the glass he chose was truly unusual.

Eschewing perfect, clear, modern glass (called "float" glass because it's made by floating glass pressed between rollers atop a tank of molten tin), he went to the S. A. Bendheim glass company for old-fashioned, wavy, bubbly, mouth-blown glass. The firm calls it Restoration Glass and has it made in Germany the way flat glass was created hundreds of years ago: free-blown, the bubble swung and elongated into a cylinder, the cylinder annealed, scored with a glass cutter, slowly reheated, and ironed flat. Restoration Glass is in the White House and Monticello, among other historic places. "It's an aesthetic choice to use the old, imperfect methods," Miller says. "In the North, we'd have more concern about insulation value and would have storm sash and maybe double-glazed windows too. But here, if you lose or gain a little heat it's not a big concern. We only air-condition the house half the year."

NORM'S VIEW

"Only in Key West could we get away with single-glazed divided-light windows. They're so energy inefficient that back home all my construction buddies would've ridiculed me for even thinking about using them."

But getting the windows he wanted—22 in all—was a logistical nightmare. He had to deal with a sash company in Minnesota, a glass company in New Jersey, and a hardware company in Pennsylvania. He needed a painter to prime and paint the sash, a glazier to cut and install the panes. He had to coordinate framers to frame windows into the new part of the house and carpenters to remove the old windows from the old part of the house and install the new ones with their new hardware, which hadn't arrived. And he had to coordinate it all with *This Old House*'s shooting schedule. Sash and stops went into and out of their openings so many times that the carpenter used screws instead of nails.

When the sash arrived, Perry Fergus primed them, and then the glaziers, Karl Lown and Aric Hylton, went to work cutting and installing the Restoration Glass. Lown kneaded a ball of glazing compound in his hands to soften it, then thumbed bits of it into place on the sash. With a light duty glass cutter dipped in kerosene for lubrication, he cut a piece to size—leaving 1/16 inch all around—and set the pane in place. Then, delicately and by hand with a chisel, he pushed two triangular glazier's points into the narrow muntins on each side. He finished with more glazing compound, smoothing it off with an angle-bladed putty knife, and then moved on to the next pane. He had 232 panes to do.

Meanwhile, carpenter Chuck Malta and his assistant, Colin McQueenie, began knocking out the old metal louvers and chiseling the opening clean. They were amazed to find no hardware attesting to the long-ago original windows. "No hinges,

LEFT: Glazier Karl Lown measures and cuts the mouth-blown Restoration Glass for the 12 lights in each window. RIGHT: Using a chisel, Lown delicately inserts glazier's points between the glass and muntins to hold the light in place. The last step is to smooth glazing compound along the muntin seams for an airtight seal.

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After belt sanding a window sash to size, carpenter Chuck Malta fits it into place against the middle stop, which separates the inside and outside sash. An inside stop will then hold the sash in place with just enough clearance to slide up and down

no weights, no pulleys," Malta said, as tourists on the sidewalk a few feet away watched him work. "I can't figure out what kind of windows they might have been or how they stayed open." When he finished, pin springs kept the new sash up. Miller had toyed with the idea of using inexpensive notched sticks to hold the windows up but ended up using them only as an interim solution.

Intelligent carpentry being about getting sequences right, Malta and McQueenie then launched a complex series of moves. They reinstalled the interior stop, one of the trim pieces that keep a sash on track. They fabricated new stops out of a smooth northern pine; Malta refused to do the job with the pressure-treated lumber that is used for almost everything in the tropics, because it swells in humidity and would make the windows stick. Just outside that stop, Malta installed spacers he'd made—just 1/16 inch wider than the inner sash's 1 3/8-inch thickness—and beyond that, a narrow stop, and then beyond that, another spacer for the outer sash, and then an outer stop. When the stops were all screwed in place, he unscrewed the spacers and removed them. Then he removed the inner and outer stops on the right side of the window opening and fitted the sash against the middle stop, trying them out, belt-sanding them to size, shipping them back into place, and replacing the stops still again. The stops would have to come out at least once more when it was time to paint the sash.

LEFT: Although the old window moldings were reused in the older part of the house, Miller went with pre-formed urethane molding—installed by Norm—in the newly constructed portion.
BELOW: Besides being less expensive than wood, the urethane material also resists termites and rot.

When Malta and McQueenie finished—sharing work on the final few panes with *T.O.H.* master carpenter Norm Abram—the house looked much more faithful to its own nature. The views to the outside were bright and evocatively wavy through the old-fashioned glass. Miller's wife, Helen Colley, remarked, "It's so nice to have the light."

Miller, though, was admitting second thoughts. The architect had always wanted to use windows with these delicately narrow muntins and here, in his own house, he'd finally gotten the chance, albeit at great trouble. "They're very elegant, beautiful, and fine, and I'm happy," he said. "But you know, the house is very simple. The guy who made this house made a coarse house, and these windows are very delicate. If I had it to do again, I might have gone one size up." ●

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an american craftsman

BY BRAD LEMLEY PHOTOGRAPHS BY ALDO ROSSI

"Elegance without adornment," says Thomas Moser, opposite, is the guiding principle behind his house and furniture. A corner of his living room, above, is furnished with leather-upholstered black cherry recliners Moser calls "lolling chairs"—his reinvention of overstuffed loungers. The door, which leads to his study, is one of 27 that Moser made for the house

A MAINE LOBSTERMAN IN HIS TRAWLER, CARVING THROUGH THE GRAY-GREEN SWELLS AT 4 A.M., HEADS OUT FOR A DAY'S HAULING. EVERY MORNING, IT SEEMS, HE SEES YET ANOTHER HIDEOUS TROPHY HOUSE ERECTED ON YET ANOTHER ROCKY POINT, A SUMMER GETAWAY FOR A BOND TRADER, RISK ARBITRAGEUR OR SOME OTHER BULL-MARKET BENEFICIARY. SOMETIMES, HE SOUNDS A RESENTFUL 4 A.M. WAKE-UP HORN BLAST AS HE CRUISES PAST.

BUT ALONG ONE ROUTE—THE ONE THAT MEANDERS DOWN THE NEW MEADOWS RIVER PAST INDIAN POINT, THROUGH ISLANDS AND

The master bedroom is essentially a bay window thrust out from the second floor, with space for the Moser-crafted cherry bed and little else. When Thomas and Mary Moser awake, the panorama of Dingley Cove, Sheep Island and a spreading apple tree greets them through the cypress-trimmed glass. "We never shut these curtains," says Moser. "I sleep with the sun. If the sun is up at five, I'm up at five."

through a shallow, dicey channel called Dingley Cove—the scenery has actually improved. Perched on a granite finger in the middle of a Winslow Homer painting of gnarled driftwood, pebble beaches and verdant lawn is Thomas Moser's house. With white clapboards, a modest shed dormer and a patio made of stone blasted from nearby construction sites, it seems appropriately humble, low among the pines, curling around a rocky ledge, almost as if it grew here.

Lobstermen don't honk. They wave.

Moser is the founder and president of Thos. Moser Cabinetmakers, a firm that builds black cherry furniture so simple, elegant and beautifully constructed that customers worldwide eagerly spend $3,000 for a blanket box or $5,000 for a dresser. "You cannot understand contemporary woodworking without knowing Thomas Moser," says Bruce Anderson, an Indiana architect whose firm specified Moser desks and chairs for a new library at Kentucky's Georgetown College. "He has actually revived an interest in finely crafted furniture in this country." This kind of enthusiasm propelled Moser furniture into the Yale Law School library and the offices of *The New Yorker*, and swelled what was once a two-man, rural Maine shop financed by credit cards to a 127-person enterprise that exports furniture around the world.

The resonance shared by Moser's furniture and his house is unmistakable—and intentional, Moser asserts.

"This house is a big piece of furniture," he says, waving a big hand at it. His left thumb is crisscrossed with a spiderweb pattern of scars, the result of 35 years of chisel slips. "My furniture and my house aren't fashionable or stylish. They have a longer temporal horizon. Beauty springs from economy of form and material."

Moser contends the house was designed "from the inside out," and the interior is perhaps even more gracious than the exterior. Start with the first floor's ceiling. Paneled in walnut coated with linseed oil and bee's wax, its burnished surface almost glows. The floor picks up the radiance. Made of 100 year-old Burmese teak salvaged from the Rangoon River and cured by Moser for six years, it evokes the deck of a luxury steamer. On the south wall, rather than installing a broad picture window that would gawk at the view, Moser set three smaller windows side by side and placed above them a divided-light transom; the assembly tastefully frames the seascape rather than hurling it indoors.

Given this meticulous aesthetic coordination, Moser the man seems surprisingly out of place. His furniture, house and stated philosophy suggest a restrained personality—subtle, quiet, the antithesis of ostentation. But a few days in his company prove that he's far from a retiring guy. Quick-moving and talkative, he drives over the speed limit without a seat belt, walks halfway into roaring traffic before bothering to look both ways, and holds an array of iron-clad opinions on matters political, financial and sociological. It's easy to believe that he once taught college courses in argumentation.

"I'm very assertive," he says. "Is there a discrepancy between the personality of the woodworker and the under-

Moser's vintage hand tools hang at the ready in his home workshop, where he makes prototypes. By contrast, the 65,000-square-foot Moser furniture factory in Auburn, Maine, utilizes state-of-the-art fabricating machinery.

statement of the product? Probably. I can't explain it, but I probably wouldn't have succeeded without it. Capitalism has a dark side. I'm not afraid to compete."

Moser's design technique is equally unexpected. In his elegant boathouse/office, where he and his wife, Mary, lived from 1992 to 1995 while they built the big house, he yanks open a drawer and withdraws a rat's nest of papers. Scrawled on each is some detail that went into the house: a stair-rail profile, a window molding detail, the covered porch's dimensions. These, incredibly, are the totality of the house's plans. "An architect who saw this would shriek and faint," he says. "But I can't design with a pencil. I make a sketch, but the real work is with the material itself. You build it. You sit in it. You walk around in it. Otherwise, how can you know if it works?"

This rough-and-ready process was exemplified in the siting of the master bedroom's oversized dormer. Glass-walled on three sides, just big enough to hold a queen-sized bed, it commands a breathtaking 20 mile-radius view of the rocky coastline and of pine-mantled Sheep Island to the south. "This was the fundamental consideration in siting the house—where do we want the bed?" says Moser. "So we put up some staging, and Mary and I climbed up and lay down on it." One can only guess what the fishermen thought as they cruised past the couple reclining on an 11-foot-high construction platform in the middle of a vacant lot, "but it was the only way I knew how to do it."

At least this trial-and-error exercise was cheap, unlike the misadventures to follow. When Moser started the house, he had the concrete-foundation forms set up and ready for the pour—then, suddenly, ripped them out and moved them 12 feet north when he was seized by a notion to preserve a picturesque knob of stone. Later, he installed an expensive window over the kitchen sink, then yanked it. "It was just so puny," he mutters (too frugal to toss it, he allocated it to his son Andy's house, where it illuminates the kitchen). And once the oversized bay window's roof was on, he decided the structure should be 5 feet wider. Again, he commanded the crew members to unsheathe their reciprocating saws and crowbars, and "we redid the whole damn thing."

"It was precisely the same process I go through with the furniture," he says. "Out of 20 designs I come up with, there will be one that is superlative, three that are all right, 10 that are mediocre, and the rest are total failures. But you go on. The biggest part of discovery is chance. Even the failures teach you something. Then you begin again."

That theme marks not just Moser's workmanship but the trajectory of his life. He has never been afraid to start over.

Born and raised in Chicago, he rose above his blue-collar roots—his Austrian-immigrant father engraved photo plates for newspapers—by becoming a tenured speech-communications professor at Maine's Bates College. "At first, I liked academe," he says. "It seemed that every hour I was learning, discovering something new."

But after seven years, the urge to build became overpowering, and revamping old houses during his summers off—to date, he and Mary have transformed 20—could no longer sate it. "Professors are as close as we come in this country to an aristocracy. They are kept people. They take pride in their manual incompetence," he grumbles, shaking his head. "When I was a kid, I would go down into the coal cellar and literally glue together chunks of scrap wood to make a boat. I could not stop myself. I should have known that a purely intellectual vocation wouldn't fully satisfy my natural bent.

To adorn a hatch cover for his latest project—renovating a 40-foot English motor sailer built in 1966—Moser meticulously assembles an ornamental compass rose from 31 species of wood. "I've been itching to do this," he says. "Mary made me promise to build the house before I rebuilt the boat."

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Moser and Sophie, his 5-year-old German shepherd, stroll past the south facade of his house, with its out-thrust living room and master bedroom alcove above. "I cannot imagine a life in which I am not creating things," he says. "If I can't—or won't—create, why am I even here?"

Ultimately, it did not." So, married and raising four sons then aged 6 to 14, "I came home one day in 1973 and said to Mary, 'Look, this is it. I am going to resign. We're going to make things out of wood.'"

He pauses, sipping coffee. "Fortunately, she agreed."

Now, at 63, Moser is trying to segue into a more distant, designer-emeritus role. He retreats downstairs and takes in the gathering twilight through the kitchen windows. This room is another marvel of casual grace—matte-black slate sink, gleaming New Hampshire granite counters and more of that signature hand-rubbed cherry in the cabinets. "My favorite time here is the dead of winter," he says. "It is utterly silent. Not that I am a recluse, but it is pretty nice to feel cut off from 20th-century life."

Outside, the lengthening shadows have chilled the landscape from an ebullient Winslow Homer to a solitary, reflective Edward Hopper. Moser paces, the restless man in the serene house, and finally stops at the window that overlooks the cove. A trawler, white with blue trim, chugs past.

"You can get complex about it. You can take it up or down through levels of abstraction. But it boils down to this. We are placed on this earth for a purpose, and that purpose is to strive for the sublime. At 40 hours a week, we have 2,080 hours a year in which to create something. Multiply that by 35 years, and there is your productive life." The gaze sharpens, the voice lowers, the perfectly proportioned room suddenly seems a bit smaller.

"Do you want to screw it off," he says slowly, "or do you want to do something with it?" ■

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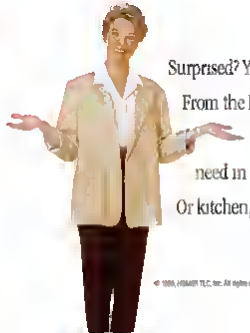

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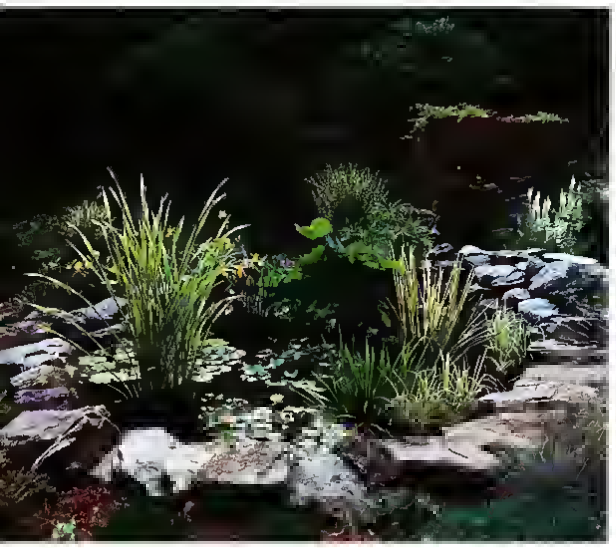
NATURAL DOMAIN

A pond focuses a landscape,
even when it lies hidden among willows and reeds

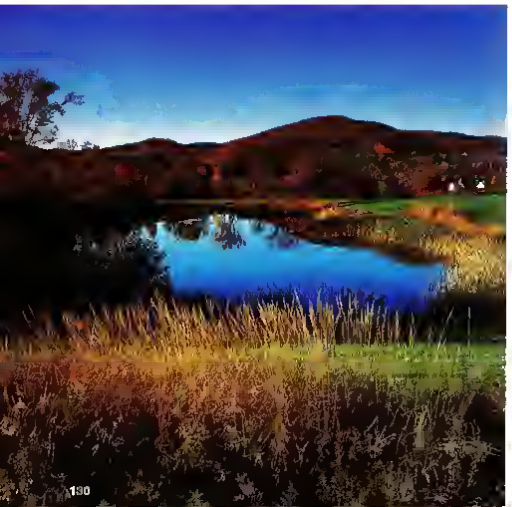
By Verlyn Klinkenborg Photograph by Mick Hales



Until recently, I lived a few hundred yards from a small pond, the kind that can be found all over the Berkshire Hills in western Massachusetts where, for grandness, people are fond of calling pond-sized bodies of water "lakes." This pond, however, was almost too small to be called a pond. It had an irregular, ill defined shoreline screened by trees. You couldn't get close enough to glimpse the water without finding yourself hip-deep in muck and willows. In almost every season, its presence had to be assumed. But as it happens, I'm writing just a week or two before the time of year when that pond, and those like it everywhere in the Northeast, proclaims itself.

To my mind, hearing the first spring peepers, tiny frogs called *Hyla crucifer*, is like seeing a meteor. Most of the meteors I've seen, I've glimpsed with peripheral vision. In that sense, you hear the earliest peeper with peripheral hearing. But within a few days the tentative bleating of a single frog becomes a nocturnal din, bottomed out in the lower octaves by bullfrogs. The effect is extraordinary. It marks time, of course: the arrival of spring. But it also realigns the landscape. That usually hidden pond is now revealed by a dome of sound. It pulses and echoes. It's the most important feature of the night, the most important feature—apart from the coming and going of leaves—in the whole natural year. As you drive the back roads with your windows down, the ponds cry out in the darkness, revealing where they've lain hidden all winter long. Soon after, the red-winged blackbirds return, crackling, to the water's edge. They bring the music into daylight, a music that seems to pull the season along, hastening it toward summer, when the pond will disappear once again in a cacophony of birdsong and insect chatter.

"A pond can be built fairly easily and, when it's done right, it quickly comes to seem natural, as though it were left behind when the last glacier retreated."



It's hard to add a knoll or a valley to one's property, hard to bring a river or a stream or a full-sized lake where there wasn't one before, hard to grow a forest or produce an outcrop of rock within a lifetime. But a pond can be built fairly easily and, when it's done right, it quickly comes to seem natural, as though it were left behind when the last glacier retreated. Soon the bulldozer's bladework disappears under new vegetation. The water's edge—so sharply etched at first—begins to soften, and before long even a man-made pond feels elemental. It becomes the heart of almost any landscape, even when it lies hidden by willows and reeds.

In my experience, the desire to build a pond is the inevitable result of owning property on which one might be built. On the northern California land where my parents lived for many years, there was an irrigation canal from which they were permitted to extract an annual quantity of water (called a *miner's inch*) through a sort of sluice box, which drained into a pond

PHOTO ANNE NAUMOWSKI

PHOTOS TOP JERRY HOWARD/POSITIVE IMAGES BOTTOM SARAH GRAY

"Ponds have the advantage of being transparent, open to solar energy and (at least in healthy ponds) to the human eye."

POND SITING

If you want to build a "natural" pond, a beautiful spot isn't the only consideration. "I've had lots of home owners point and say, 'I want it right there,'" says Bill Whitehouse, an excavator from Woodstock, Vermont. "Half the time, that area just isn't right for a pond." Before moving a shovelful of dirt, Whitehouse, who's been building ponds for 16 years, looks for water, whether it's an underground spring, a stream or a so-called high water table. Without a natural source, a pond can't hold water year-round. Next, Whitehouse digs test holes to find out how deep the soil goes before hitting bedrock. The ideal water depth is 8 feet or more. If it's less, he'll either nix the spot or import material to build the dam—a very costly enterprise. While he's in the holes, Whitehouse tests the soil content for clay and silt because they pack well and have low water permeability. Then, assuming the area passes local, state, and/or federal approval, Whitehouse strikes up the band and declares the area a suitable pond site. "If you want a nice pond, you've got to do it right," he says. —*Hope Reeves*

no larger or deeper than a suburban bedroom. It had been dug, and its sides shored up, by a bulldozer in a single afternoon. Small as it was, and though it rose and fell with daily and seasonal irrigation cycles, this pond immediately filled with aquatic life. Dogs and ducks splashed around in it. Children and then grandchildren evolved private fantasies along its bank, hidden among the tall reeds that flanked it.

Yet serviceable as that pond proved over the years, my dad always talked about building a larger one, perhaps an acre or two in size, farther down the pasture. For the one thing his irrigation pond couldn't do was catch enough light from the sky to reflect the landscape. I once drove with an Arizona desert rancher up to what is called, in the Southwest, a "tank"—another word for a pond created by impoundment. What the rancher proudly showed me wasn't just the water he'd gathered there, so precious in that place, but the light he'd gathered, too, in the midst of a landscape already suffused with sunshine. He had dammed a mirage, so to speak, and the wet light captured there had utterly changed the feel of a bone-dry arroyo. The humidity had softened the harsh desert sun and drawn to the tank's edges every kind of life that could find refuge there, including the rancher and his family.

A pond focuses a landscape, and not only in a visual or aesthetic sense. A fresh pond is as productive of organic matter as a comparable area of superb agricultural soil, but it has the advantage of being transparent, open to solar energy and (at least in healthy ponds) to the human eye. Here all the organisms that make up the food chain can be seen together (the smallest with a microscope, naturally) in a way that's rarely possible on land, where their interdependency is dispersed across and beneath the terrain. The idea of an ecosystem—the mutually entwined and supportive relations among organisms—is, for most of us, more of an abstraction than we'd like to admit. But not when you sit beside a pond on a fall morning at dawn watching ducks feed. Not when you paddle a canoe across its waters at midsummer dusk, noticing the perforations in its surface made by every sort of aquatic life, by fish and birds and insects and reptiles, even by gases percolating up from the dense, dark, primeval matter at the bottom.

In the chapter of *Walden* called "The Ponds," Thoreau refers to Walden's "iris" as though it were an eye, and to its naked shoreline as "lips .. on which no beard grows." To me, those images feel unpleasing because they're too human. Anyone who has ever built a pond waits impatiently through the heavy equipment work, through the digging and damming, the slow pooling of water, the establishment of aquatic plants, the stocking of fish, for that remarkable moment when the pond takes over and begins to obliterate its human origins. On

"Children and then grandchildren evolved private fantasies along the pond's bank, hidden among the tall reeds that flanked it."

their own appear insect larvae, algae, phytoplankton, and zooplankton (though the bass are up to you). How do birds know when you hang a feeder at a house where none has hung before? How does the population of a pond discover that it's there, where no pond was before? They're drawn not to what's human in it but to what's wild, to the same wildness—call it a domestic wildness—that often compels us to build ponds, to preserve them where we can, and to wander down to their soggy fringes like any other beast that comes thirsty to the watering hole.

I think it is the nature of ponds to subvert the purpose of anyone who thinks he or she knows why they've built one. Build it for livestock, for ornamentation, for irrigation, for fire prevention—even for fly casting, as some men have—and the singleness of purpose is soon lost. The most unusual pond I have ever seen was at a sheep station in the middle of New Zealand's South Island. Near the dam the water was fairly deep, but near the inlet it grew shallow and spread among standing trees, creating an unworldly freshwater flat where large trout hunted in the shade. The pond had been built for duck hunting but had been given over, more or less, to anglers. And even to anglers like me, who had traveled halfway around the world to fish there, the pond denied itself. I pretended to be serious about angling, but in reality I watched the marsh birds, who seemed to be watching me in return as they went about their far more purposeful fishing.

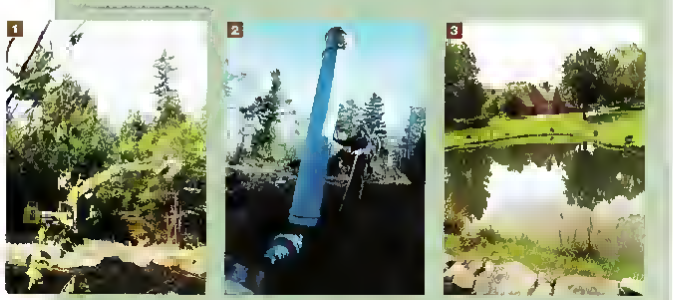
It was near a pond like that, a pond that faded along its edges into marsh, that I first understood the idea of natural domain, the tightness with which a creature and its habitat are tied together. I was in Yellowstone National Park, watching a northern harrier fly just above the tops of the aquatic vegetation bordering an overflow pond near the Yellowstone River. The harrier seemed to peer down through the sedges for another being—an edible one—as closely bound to this wet place as it was. What I realized will seem obvious when I merely state it. Nowhere except in the air above a wetland like that would I ever see a harrier in the wild. Humans like to believe in the adaptability of our species, our capacity—so unlike the harrier's—to step outside our natural domain, to live anywhere we choose. Perhaps it's true. But I know, from the propensity with which we build ponds and the pleasure we take in visiting them, that natural domain still claims us. ■

THE ANATOMY OF A MAN-MADE POND

1. After choosing a pond site, Woodstock, Vermont, excavator Bill Whitehouse clears the area with a Brontosaurus, a machine that devours trees and brush from the top down. "The brochure says it can eat 10 times as much in a day as its herbivorous ancestor," Whitehouse says. Next comes the digging, a process that takes a tract excavator and bulldozer from a day to a week, depending on the size of the pond. The earth is piled up and used later to build the wall that dams the water.

2. Whitehouse lays a complex piping system, including a spillway to drain overflow, its discharge pipe, and an emergency spillway to prevent flooding and erosion during heavy rains. A plug on the discharge pipe allows owners to drain the pond every few years to minimize algae and siltation.

3. Work done, the men and their machines leave the hole to fill from its underground source. With some time and landscaping, a pond is born.



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Consider the bathroom *without* a faucet. In ancient Greece, Spartan warriors "bathed" by standing in a big marble bowl while slaves doused them with cold water—it being unwarriorlike to heat it. For many Americans, the Spartan method persisted with minor improvements right through the 19th century. Even a task as simple as washing a face involved drawing water from a hand pump at the kitchen sink, if the home owners were lucky, or from an outside pump. From there, water had to be ladled into a pitcher, carried up to a bedroom and poured into a washbasin or tub. "It wasn't exactly what you'd call running water," says T.O.H. plumbing and heating consultant Richard Trethewey. "It was more like fetch-and-carry water." All that changed with the arrival—in 1842, in Cincinnati—of this country's first bathtub with faucets. These were connected to a water tank in the attic via two pipes: one carried the cold water; the other, which wound inside a chimney flue, delivered the hot. A cork might have been enough to staunch the weak flow of these early systems, but the increased water pressure of public supplies required something sturdier. "People in those days were constantly searching for better, drip-free ways to shut down the flow of water," says Richard. Eventually they found them, first in hard rubber washers, then in smooth ceramic disks. Now anyone looking for a bathroom faucet can focus on what's distinctive and stylish and not have to worry about function. Sure beats the Spartan alternative.

BATHROOM FAUCETS

BY CURTIS RIST PHOTOGRAPH BY ARTH NY COTHIAS

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FINISHING TOUCH

Most faucets are made of brass, a durable, easily cast metal that polishes to a beautiful golden shine. Yet without continual care, the shine quickly fades to a rough brownish-green. Clear coats of lacquer will keep brass bright, at least until the delicate finish gets nicked or scratched. Then the verdigris makes its inevitable return.

For longer-lasting protection, manufacturers electroplate the brass with thin layers of corrosion-resistant metals, including chrome, nickel, platinum, and gold—whatever the budget can bear. But the ultimate faucet finish is applied using a NASA-developed process called particle vapor deposition, or PVD. A chrome-plated faucet placed in a PVD vacuum chamber is bombarded with a charged plasma of vaporized metals that actually implant themselves into the fixture's skin. The resulting finish can look like polished brass, paint, or pewter yet is nearly invulnereble to scratching or corrosion.

Looks like brass, but it's really chrome with a tough, no-tarnish PVD finish

Scratch-resistant or not, faucets are not the place to pour on the bleach or scouring powder. "Nothing's indestructible, so treat them right," Richard Trethewey says.

WATER STOPPERS

A faucet's innards have steadily evolved since the days of the bucket. The earliest ones contained valves fitted with a long screw called the stem. Turn the handle on one end of the stem clockwise and it would grind a rubber washer into the valve's seat, stopping the flow of water. "If you over-tightened this kind of faucet, the washer would wear away and begin to leak," says Richard Trethewey.

As a remedy, one manufacturer developed a valve around the turn of the century that opened and closed with only a quarter-turn of the handle. Not only was the valve easier to use, it leaked less because of less wear and tear on the rubber.

Newer technology has led to the abandonment of rotating washers altogether. Some so-called washerless valves have a stainless-steel cylinder with a hole tightly encased in a plastic cylinder, also with a hole. When the handle turns the cylinder so its hole lines up with the one in the cylinder, water flows. Another washerless system relies on a pair of super-smooth, super-hard ceramic disks that rotate against each other, right. Water streams out when the holes are uncovered but can't get past any spot where the pieces touch. Richard is a big fan of these ceramic valves, which are widely used in Europe: "Unless you get grit in the system and damage the disks, these valves can last forever."

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turn to the folks in the red vest.

Larry
Palo Alto Ace Hardware

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This Old House on PBS

directory

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Raising Ell

The crew delivers instant (almost) gratification to a family in need of space

BY REBECCA REISNER

The way it was: Sima and Terry Maitland had lived in their Colonial for 10 years before This Old House *took on the renovation project. "We had completely outgrown the house," recalls Terry. "Also, it was falling apart. The house was actually tipping over into the backyard by 7 inches."*

Week 7 (May 1-2)

As work continues at Sima and Terry Maitland's 1710 Colonial in Acton Massachusetts Steve finds that crew members have sheathed the frame of the ell. Inside the house, he briefs Sima on the new kitchen's configuration. Next, Norm visits the Porter Cable factory in Jackson, Tennessee, where he checks out some antique circular saws and sees how new ones are manufactured.

Watch and learn: Installing exterior window trim.

Resources: Windows: Tilt wash, vinyl-clad double hungs in Sandtone, Andersen Corp., 100 Fourth Ave. North, Bayport, MN 55003, 1086-551, 439-5150. Steel studs: Super Stud Inc., 8-01 26th Avenue, Astoria, NY 11102, 718-545-5700; supplied by Dana Wallboard, Tyngsboro, MA, 978 649 4000. Redwood exterior trim: Warren Trask Co., Box 589, Stoughton, MA 02072, 800-233-7463.

Donated building materials helped compensate for the extra money the Maitlands had to spend to fix unanticipated structural problems.

Week 8 (May 8-9)

Roof shingles have been added to the ell, and Tom is ready to install the clapboards. Situated on top of the new addition's low-pitched kitchen roof, Norm explains how to prevent damage from ice dams. Steve visits the second floor to check out the space for the master bedroom and closets. Next door, plumber Bob Somerville is readying the master bath for the new toilets, lavatories, bidet, and shower stall. Richard Trethewey investigates a surprise found on the property a week earlier: an old 201-foot well. Sima has to choose among four different types of cabinets for the kitchen.

Watch and learn: Strategizing lead paint abatement.

Resources: Clapboards: ½-by-6-inch, beveled, finger-jointed, pre-primed redwood, California Redwood Association, 405 Enfrente Dr., Suite 200, Novato, CA 94949, 415 382 0662; supplied by Warren Trask Co. (see week 7). All-purpose coil nailer: N65CP, Stanley Bostitch Inc., Route 2, East Greenwich, RI 02818, 800 556-6696. Bituthene roof sealer: Polar Guard, Georgia Pacific Corp., 133 Peachtree St., N.E., Atlanta, GA 30303, 800 284 5347. Architectural shingles: Summit, by Georgia Pacific Corp. Automatic feed screw gun: Quik Drive Auto Feed Screw Systems, 436 Calvert Dr., Gallatin, TN 37066, 615-676-7276. Plumbers: Trethewey Bros. Inc., 4280 Washington St., Roslindale, MA 02131, 617 325 3263. Lead abatement contractors: Dec Tam Corp., 10 Lowell Junction Rd., Andover, MA 01810, 978-470-2660. Kitchen and bath designer: Glenn Berger, Acton Woodworks Inc., 2 School Street, Acton, MA 01720; 978-263-0222. Cabinetry: The Kennebec Company, 1 Front St., Bath, ME 04530, 207-443 2131.

After the renovation project, Norm Abram gave each of the three Maitland children a souvenir brick. Above, he holds 7-year-old Rebecca.

Week 9 (May 15-16)

It's time for Tom Silva and Norm to start working with the replacement windows. Richard follows the installation of the well pump and tank. Later, he visits the lab where the water will be tested.

Watch and learn: Replacing clapboards.

Resources: Replacement windows: Andersen Windows (see week 7). Delead contractor: Dec Tam Corp. (see week 8). Door stripping: Middlesex Stripping and Restoration, 325 New Boston St., Woburn, MA 01801, 781 937 5876. Well installers: Northeast Water Wells Inc., 2 Tolles Street, Hudson, NH 03051, 800 562-9355. Well pump: Grundfos Pumps, 2555 Clovis Ave., Clovis, CA 93621, 800-333-1366. Bladder tank: Well-X-Trol, Amtrol Inc., 1400 Division Rd., W. Warwick, RI 02893, 401 884 6300.

Week 10 (May 22-23)

With the old clapboards stripped off the front facade, a structural deficiency mystery is solved. Steve travels to Deerfield, Massachusetts—a city known for its beautifully preserved 18th- and 19th-century houses—to get some paint color ideas for the Watertown property. Back at the jobsite, landscape workers use rice stone and steel edging to install a gravel pathway.

Watch and learn: Rebuilding a wall.

Resources: Ridge vent, Shingle Over, The Solar Group, Box 525, Taylorsville, MS 39168-0525, 800 647 7063. Landscape contractor: Roger Cook, K & R Tree and Landscape, 6 Park Drive, Burlington, MA 01803, 781 272 6104. Steel edging: Ryerson Thypin, 301 Binny St., Cambridge, MA 02142, 800 842 1261; supplied by Stuart Fasteners and Metal Products, 118 Prospect St., Somerville, MA 02143, 617 666-9500. Central vacuum system, Vacuflo, H P Products, 512 West Gorgas Street, Louisville, OH 44641-0912, 800 822 8366.

Week 11 (May 29-30)

Sima and Terry make a surprising color choice for exterior paint. Inside the house, Norm and Richard make decisions about heating and cooling systems. Steve Thomas and preservation mason Steve Roy evaluate the condition of the first floor fireplaces.

Watch and learn: Rebuilding a wall. Hydroseeding a lawn.

Resources: Central vacuum system: (See week 10). Central air conditioning system: Unico Inc., 800-527-0896. Radiant baseboard panels: R S T Inc., 781-329 9910. Hydroseeding service: Acorn Tree and Landscaping, 978 635-0409. Fire and burglar alarm system: East Coast Security Services Incorporated, 800 639 2056 or 603-895 5823. Preservation mason: Steve Roy, Adams & Roy Inc., 191 Hill Street, Portsmouth, New Hampshire 03801, 800-436 8424.

"This Old House turned our children into celebrities. People still recognize them," says Terry Maitland, getting a lift with 6-year-old Ethan, below. "And the kids' classes did field trips to the house while it was in progress."

PHOTOS: TOP LEFT, RICHARD HOWARD/WGBH; ALL OTHERS, COURTESY OF SIMA AND TERRY MAITLAND

One set of twins.

158 neighborhood kids.

6,439 ins and outs.

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This Old House

Where and when to watch This Old House *and* This Old House Classics

●Indicates *This Old House Classics*, vintage episodes rebroadcast on commercial stations

ALABAMA

BIRMINGHAM
WBRC Thu. 6:30 p.m., Sat. 1 p.m.
● WCFT Sun. 6:30 a.m.
● WJSU Sun. 6:30 a.m.

DEMOPOLIS
WTOQ, Thu. 4:30 p.m. Sat. 8 p.m.

DOZIER
WTOQ, Thu. 6:30 p.m., Sat. 8 p.m.

FLORENCE
WTQ, Thu. 6:30 p.m., Sat. 8 p.m.

HUNTSVILLE
WHIQ, Thu. 6:30 p.m., Sat. 8 p.m.
● WYII Sat. 5 p.m.

LOUISVILLE
WHIQ, Thu. 6:30 p.m., Sat. 6:30 p.m.

MARION
● WALA, Sat. 5 a.m.
WHIQ Thu. 6:30 p.m., Sat. 1 p.m.

MONTGOMERY
WHIQ, Thu. 6:30 p.m., Sat. 8 p.m.

MOUNT CHEAHA
WCIQ, Thu. 1:30 p.m., Sat. 8 p.m.

ALASKA

ANCHORAGE
KAKM, Mon. 6 p.m.
Thu. 8:30 p.m., Sat. 8:30 a.m.
● KAKQ, Sun. 5 p.m.

FAIRBANKS
● UAC, Fri. 6 p.m., Sat. 6 a.m.
● KATN Sun. 5 p.m.

JUNEAU
KTOO Fri. 6 p.m. Sat. 8 a.m.
● KJUD Sun. 5 p.m.

ARIZONA

PHOENIX
KAET Thu. 7 p.m. and 7:30 p.m., Sat. 10 a.m. and 6 p.m.
● KCSV Sun. 10 a.m.

TUCSON
KUAS, Sat. 11 a.m. and 4:30 p.m.
KUAT, Sat. 11 a.m. and 6:30 p.m.
● KTTU Sa 6 a.m.

ARKANSAS

ARKADELPHIA
● ETG Sat 12:30 p.m.

FAYETTEVILLE
KAET Sat 1:30 p.m.

JONESBORO
KTEJ Sat. 12:30 p.m.

LITTLE ROCK
KETS, Sat. 12:30 p.m.
● KTHV, Sun. 10:30 a.m.

MOUNTAIN VIEW
KEMV Sat 12:30 p.m.

CALIFORNIA

BAKERSFIELD
● KUVI Sun. 1:30 a.m.,
Sat. 7 a.m.

CHICO
● KHCB Sun. 5 p.m.

EUREKA
KEET Wed. 7:30 p.m.,
Sat. 10:30 a.m.
● KADE Sun. 5 p.m.

FRESNO
● KFSN, Fri. 6 a.m.
KVPT, Sat. 6:30 a.m., Sun. 7 p.m.

HUNTINGTON BEACH
KOCE, Sa 4:30 p.m., Tues. 1 p.m.

LOS ANGELES
KCET Sat 5:30 p.m.
● KABC Sun 8 a.m.

MONTEREY/SALINAS
● KCBA Sun 8:30 a.m.

PALM SPRINGS
● KPSP Sun. 6 a.m.

REDDING
KIDE Sa 10:30 a.m.

ROHNERT PARK
KRCB, Sun. 7:30 p.m., Wed. noon

SACRAMENTO
KVIE, Thu. 8 p.m., Sat. 8:30 a.m.

SAN BERNARDINO
KVCR, Thu. 7 p.m.

SAN DIEGO
KPBS, Sat. 11:30 a.m.
● KGTV Sun 11:30 a.m.

SAN FRANCISCO
● QED Sat 1 p.m.
● KPIX, Sun 6:30 p.m.

SAN JOSE
KTEH Sat. 5 p.m.,
Sun. 6:30 p.m.

SAN MATEO
KCSM Tues. 6:30 p.m.,
Sun. 10 a.m.

SANTA BARBARA
● KSBY Sun. 6 a.m.

COLORADO

BOULDER
KBDI, Wed. 4:30 p.m. and 5:30 p.m., Sat. 5:30 p.m., Sun. 8 p.m.

COLORADO SPRINGS
● KRDO, Sun. 11:30 a.m.

DENVER
KRMA, Sat. 2 p.m., Sun. 5:30 p.m.
● KCNC Sun 6 a.m.

GRAND JUNCTION
● KJCT Sat 1 p.m.

PUEBLO
KTSC, Thu. 7:30 p.m
Sat. 2:30 p.m.

CONNECTICUT

FAIRFIELD
WEDW Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 5:30 a.m.

HARTFORD
WEDH, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.
● WFSB, Sat. 6:30 a.m.

NEW HAVEN
WEDY Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.

NORWICH
WEDN, Thu. 11:30 p.m., Fri. noon, Sat. 7 p.m., Sun. 10:30 a.m.

DISTRICT OF COLUMBIA

WETA Sa 9:30 a.m.
● WRC, Sun. 5:30 a.m.
and 1:30 p.m.

FLORIDA

BONITA SPRINGS
● WGCU Sat 12 p.m. 12:30 p.m., Sat. 1:30 p.m., Sun. 6 p.m.

DAYTONA BEACH
WEDU, Sun. 4 p.m.,
Sat. 1:30 p.m.

FORT MYERS
● WTVK, Sat. 6:30 a.m.

GAINESVILLE
WUFT Sat 9:30 a.m.,
1:30 p.m.
● WCJB, Sat 6 p.m.

JACKSONVILLE
● WJKT, Sat 6:30 a.m.
WJCT Sat noon

MIAMI
WLRN, Sun. 10 a.m.
WPBT Sat 11 a.m.
● WBZL, Sat 6:30 a.m.

ORLANDO
● WBCI Sat 4 a.m.
WMFE, Sat. 8 a.m. and 5 p.m., Sun. 6 a.m.

PENSACOLA
WSRE Sat 12:30 p.m.,
and 6 p.m.

SARASOTA
● WWSB, Sun. 11:30 a.m.

TALLAHASSEE
WFSU Sat. 1:30 p.m.,
and 6 p.m.

TAMPA
WEDU, Sat. 11:30 a.m.
WUSF Wed. 6 p.m., Sun. 5:30 p.m.
● WTVT Sat 6 a.m.

WEST PALM BEACH
● WPTV Sun 6 a.m.
12:30 p.m.

GEORGIA

ALBANY
● WCTP Sun. 6 a.m.

ATLANTA
WGTV Thu. 6:30 p.m.,
Sat. 5:30 p.m., Sun. 7 p.m.
WPBA Mon. 6 p.m., Wed. 2 p.m.,
Sat. 6 p.m.
● WXIA Sat 5 a.m. and
6:30 p.m.

CHATSWORTH
WCLP, Thu. 8:30 p.m.,
Sat. 1:30 p.m., Sun. 7 p.m.

COLUMBUS
WTCO, Thu. 8:30 p.m.,
Sa 6:30 p.m. Sun. 7 p.m.

COLUMBUS
WJSP, Thu. 8:30 p.m.,
Sat. 5:30 p.m. Sun. 7 p.m.

DAWSON
WACS, Thu. 8:30 p.m.,
Sat. 5:30 p.m., Sun. 7 p.m.

MACON
● WMAZ, Sat. 1 p.m.

PELHAM
WABW Thu. 8:30 p.m.,
Sat. 1:30 p.m., Sun. 6 p.m.

SAVANNAH
WVAN, Thu. 6:30 p.m.,
Sat. 5:30 p.m., Sun. 7 p.m.
● WTOC, Sat. 2 a.m.

VIDALIA
WXGA Thu. 8:30 p.m.
Sat. 5:30 p.m. Sun. 7 p.m.

WAYCROSS
WXGA Thu. 8:30 p.m.
Sat. 5:30 p.m. Sun. 7 p.m.

HAWAII

HILO
KAID, Sun. 4:30 p.m.
● KTBY Sun 6:30 a.m.

KAHULUI
KCBY Sun. 6:00 p.m.

MOSCOW
KUID Sun. 3:30 p.m.

POCATELLO
KISU, Sun. 4:30 p.m.

TWIN FALLS
KIPT, Sun. 6:30 p.m.

ILLINOIS

CARBONDALE
WSIU Thu 7 p.m. Fri 12:30 p.m., Sat 5:30 p.m.

CHAMPAIGN/URBANA
● WCIA Fri. 5:30 a.m.
WILL, Thu. 7:30 p.m.
Sat. 5:30 p.m.

CHARLESTON
WEIU, Sat. 9:30 p.m.

CHICAGO
WTTW Thu. 7:30 p.m.
Thu. 1:30 a.m.
● WFLD, Sat. 6:30 a.m.

JACKSONVILLE
WSEC, Thu. 10 p.m.,
Sun. 1:30 p.m.

MACOMB
WIUM, Thu. 10 p.m.,
Sun. 1:30 p.m.

MOLINE
WQPT, Thu. 7 p.m., Sat. 5:30 p.m.

PEORIA
WTVP Fri. 5:30 a.m.,
Sat. 12:30 p.m.

QUINCY
WQEC, Thu. 10 p.m.,
Sun. 1:30 p.m.

ROCKFORD
● WTVO, Sat. 6:30 p.m.

SPRINGFIELD
● WICS, Sat. 7:30 a.m.

INDIANA

BLOOMINGTON
WTIU, Thu 11 p.m.
Sat. 12:30 p.m.

EVANSVILLE
WNIN Sa 12:30 p.m.
and 6 p.m.
● WFIE, Sun 6 a.m.

FORT WAYNE
WFWA, Sa 10 a.m.
● WFIE, Sun 6 a.m.

INDIANAPOLIS
WFYI, 6 a.m. 10 a.m., Sun. 8 p.m.
● WALV Sat 6:30 a.m.
● WTHR, Sun. 6:30 a.m.

MERRILLVILLE
WYIN Thu. 7 p.m., Sun. 3:30 p.m.

MUNCIE
WIPB, Sun 4:30 p.m.

SOUTH BEND
● WNDU Sun 7:30 a.m.
WNIT Wed. 7 p.m., Sat. 2 p.m.

TERRE HAUTE
● WTWO Sun 6 a.m.

VINCENNES
WVUT Sat. 12:30 p.m.

IOWA

CEDAR RAPIDS
● KWWI Sun. 10 a.m.

COUNCIL BLUFFS
KQIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

DAVENPORT
● QCT Tue. 7 p.m.,
Sat. 5:30 p.m.
● WQAD Sun 11 a.m.

DES MOINES
KDIN, Fri. 6:30 p.m.,
Sat. 1:30 p.m.
● WHO, Sat. 5 a.m.,
Sun. noon

FORT DODGE
KTIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

IOWA CITY
KIIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

MASON CITY
KIIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

ORANGE CITY
KTIN, Fri. 6:30 p.m.,
Sat. 1:30 p.m.

SIOUX CITY
KTIN, Fri. 6:30 p.m., Sat. 1:30 p.m.

WATERLOO
● KIIN Fri 6:30 p.m.,
Sat 5:30 p.m.

KANSAS

DODGE CITY
KCOD, Thu. 7 p.m.
Sat. 12:30 p.m.

LAKIN
KSWS, Thu. 7 p.m.,
Sat. 12:30 p.m.

TOPEKA
● KSNT Sat 8 a.m.
KTWU, Sat. 5:30 p.m.

WICHITA
KPTS, Sat 10 a.m.
Sun. 10 a.m.
● KSNW Sat. 1:30 a.m.

KENTUCKY

ASHLAND
WKAS Sun. 6 p.m.

BOWLING GREEN
WKGB, Sun. 4 p.m.
WKYU, Thu. 1 p.m.
and 6:30 p.m.
● WBKO, Sun. 6:30 a.m.

COVINGTON
WCVN Sun. 5 p.m.

ELIZABETHTOWN
WKGT Sun. 5 p.m.

HAZARD
WKHA, Sun. 5 p.m.

LEXINGTON
WKLE Sun 5 p.m.
● WTVQ, Sat 8 a.m.

LOUISVILLE
WKMJ Fri. 7:30 p.m.
WKPC, Sun. 5 p.m.
● WAVE Sat 6:30 a.m.

MADISONVILLE
WKMA, Sat. 1 p.m.

MURFREESBORO
WKOH, Sat. 1 p.m.

MURRAY
WKMU Sun. 5 p.m.

OWENSBORO
WKOH Sun. 6 p.m.

OWENTON
WKON, Sun. 5 p.m.

PADUCAH
WKPD, Sun. 6 p.m.
● WKRA, Sun 11 a.m.

PIKEVILLE
WKPI Sun 1 p.m.

SOMERSET
WKAS, Sun 6 p.m.

LOUISIANA

ALEXANDRIA
KLPA, Sat 10 a.m.

BATON ROUGE
KLPB Sun. 10 a.m.
● KWBL, Sun. 5 p.m.

LAFAYETTE
KLPB Sun 10 a.m.

LAKE CHARLES
● LTL, Sun. 10 a.m.

MONROE
KLPA, Sun. 10 a.m.

NEW ORLEANS
WYES, Sat. 8:30 a.m.
● WVUE, Sat. 6 a.m.

SHREVEPORT
KLTS, Sun. 10 a.m.
● KTBS, Sun. 6:30 a.m.

MAINE

BANGOR
WMEH, Sat 1:30 p.m.

CALAIS
WMEH Sat 1:30 p.m.

LEWISTON
WCBB, Sat. 1:30 p.m.

PORTLAND
WMEA Sat. 1:30 p.m.
● WPXT Sun. 1:30 a.m.
● WCBB, Sun. 6 a.m.

PRESQUE ISLE
WMEM Sat. 1:30 p.m.

MARYLAND

ANNAPOLIS
WMPT Sat. 6:30 p.m
Sun 6:30 p.m

BALTIMORE
WMPB, Sat. 4:30 p.m.
Sun 6:30 p.m.
● WMAR, Sat 11:30 a.m.

FREDERICK
WPPT Sat. 6:30 p.m.,
Sun. 6:30 p.m.

HAGERSTOWN
WPB 6 Sat 6:30 p.m
Sun 6:30 p.m.

SALISBURY
WCPB, Sat. 6:30 p.m.,
Sun. 6:30 p.m.

MASSACHUSETTS

BOSTON
WGBH, Thu 8 p.m., Sat 5:30 p.m.
WGBX, Sun 9 a.m.
● WHDH Sat 10 a.m.

SPRINGFIELD
WGBY Thu. 8 p.m., Sat 5:30 p.m.

WORCESTER
ALPHA
WLML, Sat 2:30 p.m.

WORCESTER
WGBH, Thu 8 p.m., Sat 5:30 p.m.
WGBX, Sun 9 a.m.
● WHDH Sat 10 a.m.

CADILLAC
WCMV Sat. 2:30 p.m.
● WWTV/WWUP Sun 10:30 a.m.

DETROIT
WTVS, Thu. 6:30 p.m.,
Fri 1 a.m., Sat. 10 a.m.
● WDIV Sat 6:30 a.m.

EAST LANSING
WKAR Thu. 8 p.m.
Sat. 1:30 p.m., Sun. 5 p.m.

FLINT
WTLM Thu. 10:30 p.m., Sat. 1:30 p.m.
● WFYI Sun 10:30 a.m.

GRAND RAPIDS
WLYU Thu. 10:30 p.m.,
Sat 10 a.m.
● WZZM, Sat. 8 a.m.

KALAMAZOO
WGVK, Thu 10:30 p.m.,
Sat 10 a.m.

LANSING
● WLAJ, Sat 8 a.m.

MARQUETTE
WNMU, Sat. 1:30 p.m.

MOUNT PLEASANT
WCMU, Sat. 2:30 p.m.

UNIVERSITY CENTER
WUCM, Thu 12:30 p.m.,
Sun. 1 p.m.

MINNESOTA

APPLETON
KSMN, Sat 12:30 p.m., Thu. 8 p.m.
KWCM, Sat 12:30 p.m.
Thu. 1 p.m.

AUSTIN
KSMQ, Thu. 7 p.m.
Sat. 12:30 p.m.

DULUTH
KAWE, Thu. 7:30 p.m.,
Sa 12:30 p.m.

GRAINSAW
KAWE, Thu. 7:30 p.m.,
Sat 12:30 p.m.

DULUTH
WDSE Sat. 6:30 p.m.,
Sun. 6:30 a.m.

ROCHESTER
● KAI Sun. 7:30 a.m.

ST PAUL/MINNEAPOLIS
KTCA Wed. 7:30 p.m.,
Sat 9:30 p.m.
● KSTP Sat 6:30 a.m.
● KMSP, Sat 6:30 a.m.
● KAWT Sat 6:30 a.m.

MISSISSIPPI

BILOXI
WMAH, Sat. 6:30 p.m

BOONEVILLE
WMAE, Sat 6:30 p.m.

BOSIA
WMAU, Sat. 6:30 p.m.

COLUMBUS/TUPELO
● WCBI, Fri. 5:30 a.m.

GREENWOOD
WMAO Sat 6:30 p.m.

JACKSON
WMPN, Sat 6:30 p.m.

MERIDIAN
WMAW Sa 6:30 p.m.

MISSISSIPPI STATE
WMAE Sat 6:30 p.m.

OXFORD
WMAV Sat 6:30 p.m.

MISSOURI

COLUMBIA
● KRCG, Sun. 5 a.m.

JOPLIN
● KOAM, Sat. 5 a.m.
KQCI, Sat. 12:30 p.m.

KANSAS CITY
● CPT Thu. 7 p.m. Sat. 12:30 p.m.
● KMBC Sun 6:30 a.m.

ST. LOUIS
KETC, Wed. 2:30 p.m., Sat. 6:30 p.m.
● KTVI, Sat. 12:30 p.m.

SPRINGFIELD
● KOZK Sa 12:30 p.m.
● KSPR Sat 6 a.m.

MONTANA

BILLINGS
● KULR8-YUS, Sun 9:30 a.m.

BOZEMAN
● USB Wed 11:30 p.m.,
Sat 11:30 a.m.

MISSOULA
KUFM, Wed. 11:30 p.m.
Sat 1:30 a.m.

NEBRASKA

ALLIANCE
NETV Sat 10 a.m. and 5:30 p.m.

BARNEY
NETV Sun. 10 a.m. and 5:30 p.m.

HASTINGS
NETV Sat. 10 a.m. and 5:30 p.m.

LEXINGTON
KLNE, Sat. 10 a.m. and 5:30 p.m.

LINCOLN
NETV Sat. 10 a.m. and 5:30 p.m.
● KHAS, Sat. 5 p.m.

MERRIMAN
NETV Sat. 10 a.m. and 5:30 p.m.

NORFOLK
NETV Sat. 10 a.m. and 5:30 p.m.

NORTH PLATTE
NETV Sat. 10 a.m. and 5:30 p.m.

OMAHA
● WOWT Fri. 5 a.m.,
Sun. 6 a.m.
NETV Sat 10 a.m. and 5:30 p.m.

NEVADA

LAS VEGAS
KLVX Sat 6 a.m. and 12:30 p.m.,
Sun. 7 p.m.
● KTNV Sun. 9:30 a.m.

RENO
● NPB, Sat. 10:30 a.m.,
Sun 1 p.m.
● KARE, Sat 10 a.m.

NEW HAMPSHIRE

DURHAM
WENH Thu. 8:30 p.m.,
Sun. 10 a.m.

KEENE
WEKW Thu. 8:30 p.m.,
Sun. 6 a.m.

LITTLETON
WLED Thu. 6:30 p.m.
Sun. 6 a.m.

MANCHESTER
● WMUR Sun 6 a.m.

NEW JERSEY

CAMDEN
WNJS Thu. 8 p.m., Sat 8 p.m.,
Sun. 5:30 p.m.

MONTCLAIR
WNJN Thu. 8 p.m. Sat
6 p.m. Sun. 4:30 p.m.

NEW BRUNSWICK
WNJB Thu 8 p.m. Sa 1 p.m.,
Sun. 1:30 p.m.

TRENTON
WNJT, Thu. 8 p.m., Sat. 6 p.m.,
Sun. 6:30 p.m.

NEW MEXICO

ALBUQUERQUE
KNME, Sat. 7 a.m. and 10 a.m.,
Thu 7 p.m.
● KOB, 1 a.m. 3:30 a.m.

LAS PRUCES
KRWG Sat 11:30 a.m.

PORTALES
KENW Wed. 10:30 p.m.,
Sat. 4 p.m.

NEW YORK

ALBANY
● WCKA, Fri. 1:30 a.m.,
Sa 1:30 a.m.

BINGHAMTON
WSKG, Sat. 8 a.m., Sun. 7 p.m.
● WBNG Sun 6:30 a.m.

BUFFALO
WNED Sun. 6:30 p.m.
WNGE, Sun. 7 p.m.
● WIVB, Sun. 8 a.m.

ELMIRA
● WSKG

LONG ISLAND
WLIW Sat 10:30 a.m., Sun. 8 p.m.

NEW YORK CITY
WNET Sat. 6:30 p.m.
● WCBS, Sun. 7:30 a.m.

ROCHESTER
● WXXI Sat 10:30 a.m.

PLATTSBURGH
WCFT, Sun. 11:30 a.m.

ROCHESTER
WXXI, Sat 10:30 a.m., Sun. 5:30 p.m.
● WHEC Sun. 6 a.m.

PUBLICITY
WAMH Sa 12:30 a.m.
WMHQ Sun 9:30 a.m.

SYRACUSE
WLNY, Sat. 10:30 a.m.
● WSTM Sun. 8 a.m.

WATERTOWN
WNPE, Sat 10:30 a.m.

NORTH CAROLINA

ASHEVILLE
WUNF Sat 5:30 p.m., Sun. 8 a.m.

CHAPEL HILL
WUNC, Sat. 5:30 p.m., Sun. 8 a.m.

CHARLOTTE
● WAXY Sun 12:30 p.m.
● WSOC, Sat. 6:30 a.m.
WTVI Thu 8 p.m., Sat. 1 p.m.,
Sun. 11 a.m.
WUNG, Sat. 5:30 p.m. Sun. 6 a.m.

COLUMBIA
WUND, Sat. 5:30 p.m.,
Thu. 8 p.m.

GREENSBORO
● WGHP Sat 6:30 a.m.

GREENVILLE
WUNK, Sat. 6:30 p.m., Sun. 9 a.m.
● WLOS, Sat 7 a.m.

JACKSONVILLE
WUNM, Sat. 5:30 p.m., Sun. 8 a.m.

LINVILLE
WUNE, Sat 5:30 p.m. Sun 8 a.m.

LUMBERTON
WUNP Sat 1:30 p.m., Sun. 8 a.m.

RALEIGH
● WTVD, Sun. 6:30 a.m.

RAPIDS RAPIDS
WUNF Sat 5:30 p.m. Sun 9 a.m.

WILMINGTON
WUNJ Sat 5:30 p.m., Sun. 9 a.m.

WINSTON-SALEM
WUNE, Sat 1:30 p.m., Sun. 8 a.m.

SOUTH DAKOTA

BISMARCK
● BSH Thu. 7 p.m. Sat 6 p.m.

BROOKINGS
KBSE, Thu. 7 p.m., Sat 6 p.m.

ELLENDALE
KBSE, Thu. 7 p.m., Sat 6 p.m.

EMBA
● PME, Thu. 7 p.m., Sat 6 p.m.
● WIAY, Sun. 6:30 a.m.
● WDAZ, Sun. 10:30 a.m.

GRAND FORKS
● GFE, Thu. 7 p.m., Sat. 6 p.m.

MINOT
KMS Thu. 7 p.m., Sat. 6 p.m.

WILLISTON
● WSE Thu. 7 p.m., Sat. 6 p.m.

OHIO

AKRON
WEAO, Sat 10:30 a.m.
and 5 p.m., Sun. 4 p.m.

CINCINNATI
WCET Thu 7 p.m.,
Sat 6 a.m. and 6 p.m.
● WCPO, Sun. 9:30 a.m.

CLEVELAND
WVIZ, Sat 1 p.m.,
Sun. 12:30 p.m.
● WEWS, Sun. 8 a.m.

COLUMBUS
WOSU Thu. 8 p.m. Sat. 4:30 p.m.
● WSYX, Sun. 10:30 a.m.

DAYTON
WPTD Thu 8 p.m., Sat 9:30 a.m
● WHIO, Sat. 5:30 a.m.

OXFORD
WPTO Mon 7:30 p.m.
Sun 12:30 p.m.

SUNTURGETH
WPTO, Thu 1 p.m. Sat. 6:30 p.m.

TOLEDO
WGTE Thu. 1 p.m.
Sat 1 p.m. Sun 7 p.m.
● WTVG Sun 7 a.m.

WHEELING (W.V.)
● WTRF

YOUNGSTOWN
WNEO Sa 12:30 a.m. and 6 p.m.,
Sun 6 p.m.
● WFMJ, Sun. 10 a.m.

OKLAHOMA

CHEYENNE
● WKY Sat 6:30 a.m.
and 12:30 p.m.

ENFAULA
KOET Sat 12:30 a.m.
and 1:30 p.m.

OKLAHOMA CITY
KETA, Sat 9:30 a.m. and
12:30 p.m.
● KPSG, Sat 9:30 a.m.

TULSA
● OED Sat 9:30 a.m.
and 12:30 p.m.
● KTUL, Sat 12:30 p.m.

OREGON

BEND
KOAB, Sat 6 p.m.,
Su 5 p.m.

CORVALLIS
KOAC, Thu. 1 p.m.
Sat. 5 p.m.

EUGENE
KHPB, Thu. 8 p.m.,
Sat. 6 p.m.
● KMTR Sun. 6 a.m.

MEDFORD
● KSYS, Thu. 8 p.m.,
Sat 10:30 a.m.

LA GRANDE
KTVR Thu 1 p.m.
Sat 1 p.m.

MERIDIAN
KTVR, Thu. 8 p.m.
Sat. 10:30 a.m.
● CHANNEL 21 Sun. 6 p.m.

PORTLAND
KOPB, Thu. 1 p.m.
Sat 6 p.m.
● KATU Sat 1:30 a.m.

SALEM
KOAP, Sat 1:30 a.m.
Sun 12:30 p.m.

PENNSYLVANIA

ALLENTOWN
WLVT Thu 7:30 p.m.
Sat 12:30 p.m.
● WFMZ, Sat. 5:30 a.m.

ERIE
WQLN, Sat. 6:30 p.m.
● WICU Sat 6:30 a.m.
● WJET Sun 6:30 a.m.

GREENWOOD
WITF Thu 8 p.m.
Sat 9 a.m. and 6 p.m.
● WHAT Sat 6:30 a.m.

JOHNSTOWN
● WJAC, Sat. 6:30 a.m.

PHILADELPHIA
WHYY Sat 11 a.m. and 6 p.m.
Sun 7 p.m.
● WPVI Sat 5 a.m.

PITTSBURGH
● KDKA, Fri. 5:30 a.m.
WQED, Sat 1 p.m.
WQES, Sat 1 p.m.

PITTSTON
WVIA Thu 1 p.m.,
Sat 5 p.m. and 5:30 p.m.

UNIVERSITY PARK
WPSX, Sat. 9 a.m. and
5:30 p.m. Sun 4:30 p.m.

WILKES-BARRE
● WBRE Sun. 10 a.m.

RHODE ISLAND

PROVIDENCE
WSBE, Sun. 6:30 p.m. Mon. 6 p.m.
● WLNE, Thu. 1:30 a.m.

SOUTH CAROLINA

ALLENDALE
WLBA, Sat. 6 p.m.

BEAUFORT
WJWJ Sa 4 p.m.

CHARLESTON
● WCSC, Sat. 5:30 a.m.
WITV Sat 4 p.m.

COLUMBIA
● WIS Sat 5:30 a.m.
WLTX, Sat 6 p.m.

DARWIN
WHMH Sat 4 p.m.

FLORENCE/MYRTLE BEACH
WPAL Sat 4 p.m.
● WPDE, Sun. 7 a.m.

GREENVILLE
WNTV Sat 4 p.m.

GREENWOOD
WNEH, Sat. 6 p.m.

HOLLY HILL
WLRK, Sat 6 p.m.

JASPER
WHMH Sat 4 p.m.

FLORENCE/MYRTLE BEACH
WPAL Sat 4 p.m.
● WPDE, Sun. 7 a.m.

GREENVILLE
WNTV Sat 4 p.m.

GREENWOOD
WNEH, Sat. 6 p.m.

HOLLY HILL
WLRK, Sat 6 p.m.

JASPER
WHMH Sat 4 p.m.

KINGSTREE
WJWJ Sa 4 p.m.

LANCASTER
WLRK, Sat 6 p.m.

MYRTLE BEACH
WPAL Sat 4 p.m.

NORTH CHARLESTON
WITV Sat 4 p.m.

ORANGEBURG
WJWJ Sa 4 p.m.

ROCK HILL
WNSC, Sat. 5:30 a.m.

SPARTANBURG
WNTV Sat 4 p.m.

SUMTER
WJWJ Sa 4 p.m.

SOUTH DAKOTA

ABERDEEN
KDSD, Sat 6 p.m.

BROOKINGS
KESD Sat. 6 p.m.

EAGLE BUTTE
KPSD, Sat 6 p.m.

LOWRY
KQSD, Sat 6 p.m.

MAPLE
KPSD, Sat 6 p.m.

PIERRE
● DSD Sat 6 p.m.

RAPID CITY
KHSU, Sat 6 p.m.
● KCLO, Sat 6 p.m.

SIOUX FALLS
KCSD Sat 6 p.m.
● KELO, Sat 6 p.m.

VERMILLION
KUSD Sa 6 p.m.

TENNESSEE

CHATTANOOGA
● WUTN, Sat 1:30 a.m.
WTCI Sat 1:30 p.m.

COOKEVILLE
WUTE, Sat 12:30 p.m.

KNOXVILLE
WKOP, Sat 1:30 p.m.
WSJK Sat 1:30 p.m.
● WATE, Sat. 5:30 a.m.

KNOXVILLE
WSJK Sat 1:30 p.m.
● WATE, Sat. 5:30 a.m.

LEXINGTON-MARTIN
WLJT Thu. 7:30 p.m.,
Sat 12:30 p.m.

MEMPHIS
WKNO, Thu. 7 p.m., Sat 9:30 a.m.
● WPTY Sat 5 a.m.

NASHVILLE
WDCN Sat 4:30 p.m.
● WKRN, Sat 5:30 a.m.
● WTVF, Sun. 10 a.m.

TRI-CITIES
● WKPT/WAPK, Sat. 10:30 a.m.

TEXAS

AMARILLO
KACV, Sat. 12:30 p.m.
● KCIT, Sat 10 a.m.

AUSTIN
KLRU Sat 5 p.m.
● KTBC, Sat. 7:30 a.m.
● KVC Sun. 5 a.m.

BEAUMONT
● KJAC Sat. 5:30 a.m.

COLLEGE STATION
KAMU, Sat 12:30 p.m., Mon 10 p.m., Wed. 2 p.m.

CORPUS CHRISTI
● DT Sa 10:30 p.m. and 10 p.m.
● KIAS, Sun. 11:30 a.m.

DALLAS/FT WORTH
KERA Sat 9 a.m. 6:30 p.m.
● KDFI, Sun. 10:30 a.m.

EL PASO
KCOS Sat 5 p.m.

HARLINGEN
KMBH Sat 12:30 p.m.
● KVEO, Sun. 6 a.m.

HOUSTON
KUHT Sun. 11:30 a.m.
● KTRK, Sun. 11 a.m.

KILLEEN
KNCT Sat 12:30 p.m., Sun. 9:30 a.m.

LUBBOCK
KTXT Thu noon,
Sat 12:30 p.m.
● KLBK Sun. 5 p.m.

ODESSA
KOCV Sun. 12:30 p.m.

SAN ANTONIO
KLRN, Sat. 1:30 p.m.

TYLER
● KLPN, Sat 10 a.m.

WACO
KCTF Mon. 12:30 p.m.,
Sat 6:30 p.m.
● KXXV, Sun. noon and
10 p.m.

UTAH

PROVO
KBYU Sat. 9:30 a.m.,
Wed. 11 p.m.

SALT LAKE CITY
● UED Sat 6 a.m. and 5 p.m
● UTV Sat 11 a.m.

VERMONT

BURLINGTON
WETK Thu. 1 p.m.,
Sat 11 a.m.
● WCAX, Sun. 8:30 a.m.

RUTLAND
WVER, Thu. 8 p.m.,
Sat 11 a.m.

ST. JOHNSBURY
WVTB, Thu. 8 p.m.
Sat 11 a.m.

WINDSOR
WVTA, Thu. 8 p.m.,
Sa 11 a.m.

VIRGINIA

CHARLOTTESVILLE
WHTJ, Sat 6:30 a.m.

FALLS CHURCH
WNVT Sat 2:30 p.m.

HARRISONBURG
WVPT Sa 1:30 p.m.
WVPY Sat 1:30 p.m.

NORFOLK
WHRO, Thu. 11 p.m.
Sat 1:30 p.m.

ROANOKE
WBRA, Fri 11 p.m.,
Sat 1:30 p.m.
● WSLS, Sat. 6:30 a.m.

WASHINGTON

CENTRALIA
KCKA, Thu. 7 p.m.,
Sat. 12:30 p.m. and 5:30 p.m.

PULLMAN
KWSU Mon. 7:30 p.m.
Wed 7:30 a.m., Sat. 6 p.m.

RICHLAND
KTNW Thu 7 p.m.,
Sat 3 p.m., Sun. 4:30 p.m.

SEATTLE
KCTS, Sun. 5 p.m.
● KING, Sun. noon

SPOKANE
KSPS, Sat. 9:30 a.m.,
Sun. 5:30 p.m.
● KSKN Sun. 9:30 a.m.

TACOMA
● BTC, Thu. 7 p.m.,
Sat. 12:30 p.m. and 5:30 p.m.

YAKIMA
KYVE, Sun. 6 p.m.

WEST VIRGINIA

BECKLEY
WSWP Sat 1:30 p.m.

BLUEFIELD
● WCYAY

CHARLESTON
● WCHS, Sun. 8 a.m.

HUNTINGTON
WTAY Sat 1:30 p.m.

MORGANTOWN
WVPB, Sat 1:30 p.m.

WHEELING
● WTRF

WISCONSIN

GREEN BAY
WPNE Wed 7:30 p.m.
Sun. 6 p.m.
● WFRV Sun. 5:30 a.m.

LA CROSSE
WHLA, Wed 7:30 p.m.,
Sun. 6 a.m.
● WEAU, Sun. 9 a.m.

MADISON
WHA, Wed 7:30 p.m. Sun. 6 p.m.
● WMSN, Sat. 6:30 a.m.
● WKOW Sun. 6 a.m.

MILWAUKEE
WMVS, Thu. 7:30 p.m.,
Sat. 6:30 a.m.
● WITI Sun 6 a.m.

PARK FALLS
WLEF, Wed 7:30 p.m., Sun. 6 p.m.

RHINELANDER
WXPR Sat 10:30 a.m.

WYOMING

RIVERTON
KCWC, Sat. 5 p.m.

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COVER

Soup tureen: Staffordshire Georgian Town House, "Heritage Hall."

Set of eight Staffordshire plates: Wm. Adams and Co., "Errol" pattern, 1891
Copper and iron roasters: D H and M CO; All from Edythe & Co , 433 Route 6A, Box 1107, East Sandwich, Massachusetts 02537, 508-888-8843
Kitchen Utensils: All Cape Cook's Supply, 237 Main Street, Hyannis, Massachusetts 02601, 508-790-8908

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OUTTAKES
pp. 21-30

Norm Look-Alike: Porter-Cable Corporation, 800-487-8665, www.porter-cable.com. The National Building Museum, Washington, DC, 202-272-2448, www.nbm.org. Foam insulation: Icynene Inc., Mississauga, Ontario, Canada, 800-758-7325.

ASK NORM
pp. 35-37

Stucco: Portland Cement Assoc., Skokie, IL, 847-966-6200, www.portcement.org.
Roof: National Roofing Contractors Association, Rosemont, IL; 847-299-9070, or Washington D.C.; 202-546-7584, http://nrca.net/consumer.

HOUSE CALLS
pp. 39-41

Architect: dePolo and Nelson Architects,

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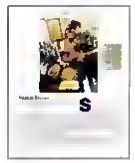
West Cornwall, CT, 860-672-3333. Sink: Dalia Kitchen Design Inc., Boston, MA, 617-482-2566. Ship's galley kitchen: Benetau U.S.A., Charleston, SC.

TRANSFORMATIONS
p. 43-50

Tilers: Ferrante Tile, 781-396-6327.
Architectural Design: Fairbank Design; 617-497-0693.
Brown lrp seashell tile: Lyric Tile Co., Box 7, Brownsville, Maine 04617, 207-326-9622; www.lyrictile.com.
Glass Mosaic: Bisazza, 8530 NW 30th Terrace, Miami, FL 33122, 305-597-4099.
All white tile: Ceramiche Grazia, Tile Showcase, 291 Arsenal St., Watertown, MA 02172; 617-926-1100.
Faucet: Hamstead basin set, P22100-00-AD, Kallista, 444 Highland Drive, Kohler, WI 53044, 920-457-4441.
Shower head and handle: Hampstead P21431-00-AD and P221177-xx-AD, Kallista.
Polished Nickel Sconces: Evanston 755 Brass Light Gallery, available at Wolthers Lighting, Lighting Design Group, 617-746-5515.

EQUIPMENT
pp. 53-60



Thanks to: Clarke Distributors, Hopkinton, MA, 508-435-6226.
Elgot Appliances, New York, NY, 212-879-1200
Stoves: p. 53, Thermador, PRSE484GGS, 48-in. width.
p. 54-55, *left*, Dynasty, DGRSC48, 48-in width,
middle, Garland, GRC288-12CBSS, 48-in width,
right, Thermador, PRG304US, 30-in width.
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Dynasty, Commerce, CA; 800-794-5233; www.dynastyrange.com
Garland Commercial Industries, Freeland, PA, 800-257-2643.
Other stove and hood manufacturers.
Russell Range, South San Francisco, CA; 800-878-7877. Viking Range Corp., Greenwood, MS, 888-845-4641, www.vikingrange.com. Wolf Range Co., Compton, CA, 800-366-9653. Dynamic Cooking Systems, Huntington Beach, CA, 800-433-8466, www.dcs_range.com. Five Star, Cleveland, TN, 800-251-7485.
Hoods only: Broan Mfg. Co., Hartford, WI, 800-445-6057. Vent-A-Hood, Richardson, TX, 972-235-5201; www.ventahood.com.
More information: Home Ventilating Institute, 30 W. University Dr., Arlington Heights, IL 60004-1893, 847-394-0150.

LUXURIES
pp. 63-64

Architects: McKee Patterson, AIA, Austin, Patterson, Disston, Southport, CT 06490; 203-255-4031. Sandra and Toby Fairbank, Fairbank Design, Cambridge, MA, 617-497-0693. The Crane Estate: the Trustees of Reservations, Ipswich, MA 01938; 978-356-4351. Photo, p. 64,

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MATERIALS
pp. 67-70

Linoleum makers. DLW/Armstrong World Industries Inc., Lancaster, PA, 800-233-3823; Domco U.S.A., Florence, AL, 800-558-2240. Forbo Industries Inc., Hazelton, PA, 800-842-7839. Linoxsta, Akzo Nobel Decorative Coatings, Darwen, England, distributed by Bentley Bros., Louisville, KY, 800-824-4777. **Our thanks to:** Walt Bamonto, Merlin Flooring, Farmington, NY, 716-398-2204.
For more information: *Environmental Building News*, October 1998, Brattleboro, VT, 802-257-7300. *20th-Century Building Materials*, Thomas C. Jester, editor, 1995, McGraw-Hill, New York, NY.

BY DESIGN
pp. 73-77

Mary Jo Peterson Inc., Brookfield, Connecticut, 203-775-4763. **Joan Picone at European Country Kitchens**, Far Hills, New Jersey, 908-781-1554. **Robert A.M. Stern Architects**, New York, NY, 212-967-5100.

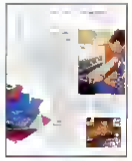
UPKEEP
pp. 79-80

Thanks to: Henry Borten, Sunshine Quality Construction Inc., Fresh Meadows, NY, 718-454-4914. **Grout:** Bostik Hydroment, Middleton, MA, 800-726-7845, www.bostik.com. **Grout tools:** Professional Grout Saw (with handle), Grout Saw (small), Grout and Tile Brush, Q.E.P. Co. Inc., Boca Raton, FL. **Tile Grout Scrubbing Sponge, Hydra Sponge Co.** Inc., Fenton, MO.

FINANCES
pp. 83-85

Home Improvement Lenders Association, Washington, DC; 202-939-1770, www.hila.com. National Rehabilitation Lenders Association, Washington, DC, 202-539-1780.

EXTRAS
pp. 87-88



Glass-front drawers with melamine bottom: Poliform USA Inc., New York, NY, 212-421-1220, www.poliformusa.com.

Glass tiles: Ann Sacks Tile & Stone, Portland, OR, 503-281-7751. 2nd tile from top, Bedrock Industries, Seattle, WA, 206-283-7625. **Island range hood.** HGS142TS, 42 in., stainless steel and glass, Thermador Corp., Huntington Beach, CA, 800-656-9226. **Knobs and pulls:** Victorian green or clear glass pulls, 2403-0624, $14.50. Victorian green or clear glass knob, 2403-0623, $7.50. Multi-color knobs (not in catalog), Restoration Hardware, Corte Madera, CA, 800-762-1005. **Glass tile backsplash:** Tiles by Ann Sacks Tile & Stone, designed by DiDonno Associates Architects PC, Brooklyn, NY, 718-788-2751.

THOROUGHLY MODERN KITCHEN
pp. 95-99

Museum. Harriet Beecher Stowe Center, Hartford, CT, 860-522-9258. **Further reading:** *The American Woman's Home* by Catharine E. Beecher and Harriet Beecher Stowe, Harriet Beecher Stowe Center, $17.95. *Nook Farm* by Joseph S. Van Why, the Stowe-Day Foundation, $5. Available from the Stowe Museum Shop, 860-522-9258. *The American Kitchen 1700 to the Present* by Ellen M. Plante, Facts on File Inc., New York, NY, 1995, $30.

DREAM HOUSE
pp. 102-108

Landscape architects. John Geiger & Associates, Greenwich, CT, 203-625-5599. **Dawn Handler, Robert A.M. Stern Architects**, New York, NY, 212-967-5100. **Builder:** Walter Cromwell Jr., Country Club Homes Inc., New Canaan, CT, 203-966-5550. **Dream House update.** New England Stair Co. Inc., Shelton, CT, 203-924-0606, www.newenglandstair.com.

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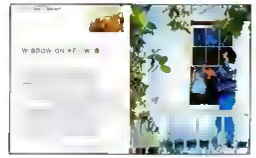
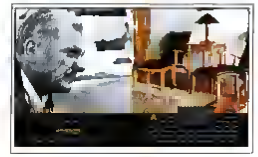
KEY WEST
pp. 110-114



Project architect: Michael Miller Architecture & Design, Key West, FL, 310-294-7687. **Glazier:** Paradise Glass and Mirror, Key West, FL, 305-296-2333. **Carpenter:** Charles Malta Carpentry, Key West, FL, 305-294-0076. **Restoration Glass:** S.A. Bendheim, Passaic, NJ, 800-221-7379. **Sash:** Lindsay Window and Door, North Mankato, MN, 800-967-2035, www.lindsaywindows.com. **Window hardware:** Blame Window Hardware, Hagerstown, MD, 800-678-1919. **Urethane molding:** Style-Mark, Archbold, Ohio, 800-446-3040, www.style-mark.com.

AMERICAN CRAFTSMAN
pp. 118-124



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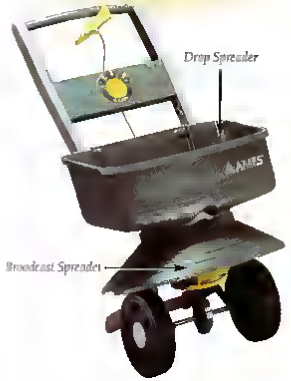

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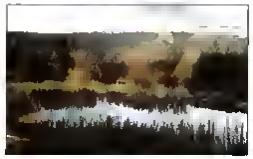
PONDS
pp. 128-134



Excavation: Bill Whitehouse, Woodstock Landworx Inc., Woodstock, VT, 802-457-2332. Brontosaurus: John Brown & Sons Inc., Mowing Division, Weare, New Hampshire, 888-227-6686. Wetlands conservation: Ducks Unlimited Inc., Memphis, TN, 800-453-8257, www.ducks.org

POSTER
p. 137

Spouts and handles; left to right, large photos: Teapot spout and cross handles (108.02), Concinnity, Melville, NY, 516-293-7272. Crystal horned handles, Quattro 2155, THG, Valley Park, Somerville, NJ, 908-281-0191. Avant garde, Hansgrohe, Cumming, GA, 770-844-7414. Bottom, left to right, small photos: Porcelain-handled deck mount, Delta, Brilliance 2567-LHP-H27, Greensburg, TN, 812-663-4433. Swivel Spout, Julia, Jul08, Waterworks, Danbury, CT, 800-927-2120. Nickel-plated spout, single-hole mount, majesty lever handles 109.06, Concinnity. Chrome-plated wall mount, ETLS 69, Waterworks. Single lever, Sentosa, Grohe, Bloomingdale, IL, 630-582-7711. Oral irrigator, Alegroh with mouth spray, Hansgrohe. Single-lever with pullout spout, Europlus, Grohe. Hands-free, infrared control, 3408 aqua touch, Glassboro, NJ, 609-881-7890. Lever with ceramic cartridge, Hamptons CD 158, Concinnity. Widestream gooseneck spout, Hampton CD 158, Concinnity. Widespread lever handles, K-310-4, Kohler. Waterfall spout with pillowed handles, K-7947-2, Kohler.

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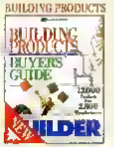

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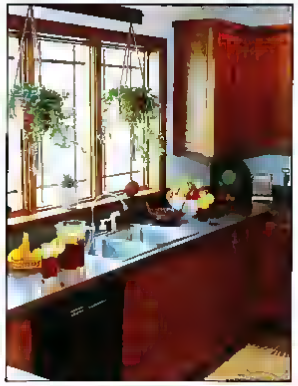

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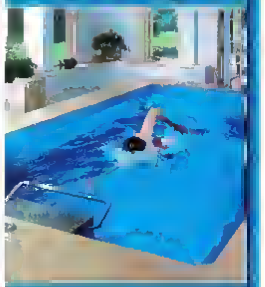

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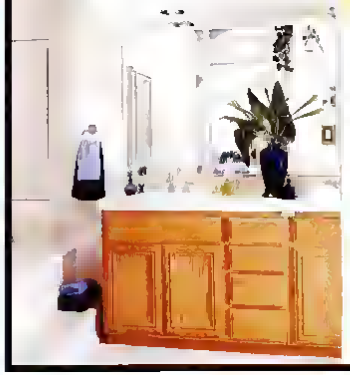

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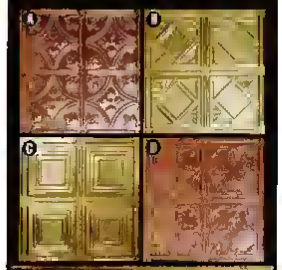

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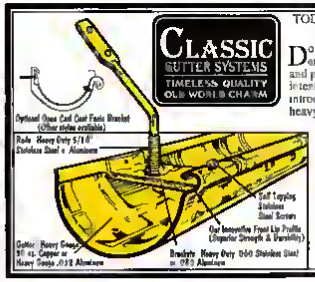

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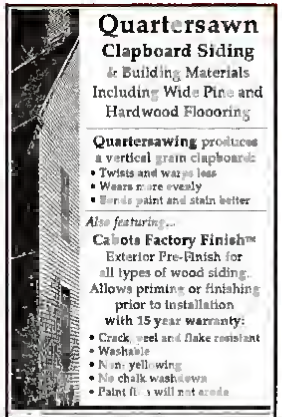

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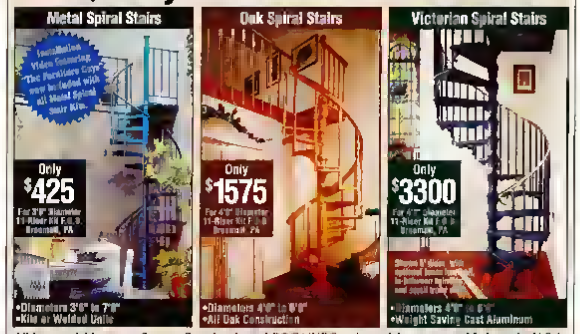
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When city officials went looking for a spot to build a new grammar school, the run-down one-and-a-half-story Gothic-Italianate house on an overgrown 9½-acre farmstead probably seemed a small sacrifice for a much needed community resource. But the true value of the Fodor house—a mid-1700s saltbox that was expanded and ornately decorated after the Civil War—is easy to overlook.

Guarded by a vigilant band of local citizens, the boarded-up house has remained surprisingly intact and undisturbed during more than a decade of vacancy. Throughout the house, many original details remain, including plaster corner rails, heart-pine floors, and a paneled pocket door. A stairway from the upstairs bathroom leads to an attic and an octagonal cupola, which affords a 360 degree view. A kitchen and dining/living area take up most of the first floor. In the dank basement, massive hand-hewn beams still support the 2,300-square-foot structure.

With the city committed to building a new school, the Fodor house will be demolished if it isn't moved. Post-and-beam construction should make disassembly and reconstruction relatively easy, says Patrick McQuillan, a local restoration contractor. He estimates that a move within a 50 mile radius would run approximately $35,000, not including the cost of a new foundation.

Four dormers sprout from the roof of the Fodor house, top, bringing light to two of the four upstairs bedrooms. The walk-up cupola illuminates the attic. An inviting full-width front porch, above right, shelters five floor-to-ceiling French windows, while inside, ornate plaster brackets, above left, decorate the arched entries to the living room. A newer two-bedroom cottage, with exposed beam ceilings and a massive stone fireplace, connects to the back of the main house. If moved with the Fodor house, this quaint little cottage could serve as a welcome space for overnight guests.

PHOTOS: DIANA HAAB

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If you know of a house that should be saved, please write to: Save This Old House, 1185 Avenue of the Americas, 27th floor, New York, NY 10036.

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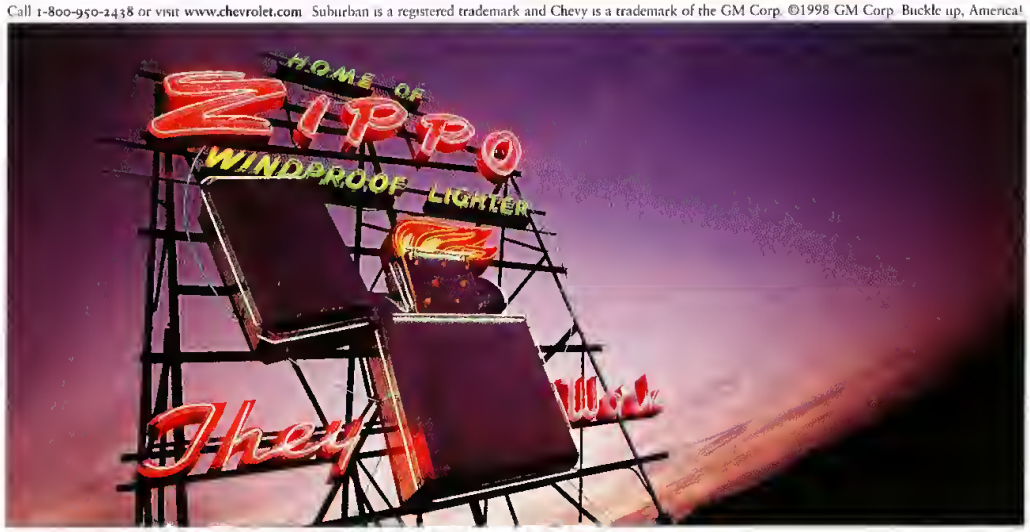

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